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Letters

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Blankety blank

I can't resist saving one thing about the list of 'Blank Generation'-instances essay by Alon Light Clangerts. The Hire 2001, He starts it off with that quote from me going. To me "blank" is a line where you can fill in anything - it's the idea that you have the detent of majors valued snothing you want. Filing in the blank," in order to respond to it with. "Sorry Richard, but you're women the and no. It's always seemed to me hance how that quate has soften more nine, been receased more often than anything else I over said over the years. It sure shows how body people want reassurance in the face of overwhelmingly opposed evidence. I mean, check the song "Blank Generation": it's relentlessly about not careg, wanting out, identifying with the wall, and preferring to watch the inside of one's evelids I did say that "fill in the blank" line to Lester Banas Lester especially would set so waspeed up in this staff, you wanted to alther really rub his foce in it or else flatir contradict him. Which so't to say I didn't mean it: I did. But ther's helf the beauty of discribing yourself . you're always nath Word a minute. Fur you to say something else too. To me there is one work of art that exemplifies the Black Generation' in terms that have meening to me. I only discovered it last year - it was long unavailable for legal reasons - and it's the ferocous film Le Diable Probablement (The Deni Probably, 1977) by Robert Bresson. Note the film's date incit to meetion its title, ha ha). It's about contemporary young people in Paris. I believe Bresson was 75 years old when he made it. As I watched this move I almost threw up with the series of involations. When it was first released in France, it was prohibited to viewers under 18 as an incidentent to subject. It's a political move in that it's about the surpland betters of our way of life and money worship. Mostly it follows the last months of Charles ("My sickness is that I see clearly"), who ends up hiring a suride to kill him (17). At one point he's persuaded to see a psychiatrist. The psychiatrist asks, "When it's over, do you see yourself as a martyr?" Charles recities, "Daily an amatour" The film is sublime, I had a hard time breathing through 6, There's no way to explain how it could have been made expect that Bresson (the greatest film maker of all) felt something that existed in the atmosphere. There are no (essually) adentifiable founds, in the flick, I would bet that Bresson was basically unaware of the 'punk' phenomenon. It's on video now (though this director suffers more than anyone from video). Biobard Hell New York USA

Don't give up the day job

One aspect of music production/consumption that fascinates me, which it would be lovely to see you tackle, is the "professional vs. amateur vs career vs sheer living vs hobby vs I'll die if I don'tcreate' factor that is lightly touched upon but not followed up in articles, et "John Well started doing his own music ten years ago. at age 40" (The Wine 205). What was he doing before then? A normal job? Does he still do it? Chas Smith the pedal staciplaying jobbing welder (same issue)... the longterm US Post Office employee (Pat Conte) the month before who runs the Secret Museum Of Mankard radio show (204)... there's a question here that might seem implement to you but as a thirty-prompting techno-character as coincidence that, back in the late 60s. Marchester diside by day who consoles himself by building a negate world using some of the detritus from this seric/cultural turnuit it grabs me by the throat. Perhaps the question is "who are the 'outsiders' in music now?" The Mac happy traphic designers doing electrorica by mate in their metropolitan flats? The wannabe ProStant' who faded the audition for the IV series? Harry Partich's dict-bastard lods in a rundown Montana institution, scraping a washinged and waiting? I'd be very stateful if someone at your end could formulate the

question I'm trying to ask. And while you'm at it, maybe you could find out where the landful is, where all the obsolete records from the bigh himowor of clance music fashions rance 1988 and up. BTW I liked Swiss Gabriel's ripost to Bob 'the boorish technoprig' Distertag's journey through a wounded country (Letters, 205), "This laptop kills fascists" my aree. How about a Webcast of the lynching of racests, eh Bob? Simon Fay Glosson, UK

Music in a cold climate

Thanks for David Keenan's pieces from Chicago (The Wire 201 and 204). I read them together, which not only created an appropriate remix effect but also allowed Jeff Parker some solo space (was he actually there in the loft with Tonoise, or just super spiret?). The pieces note Chicago pars alort to UK sounds and I was struck by some possible erim-parallels between Chicago and Manchester Roth rities have afforded musicians apportunities to play, and work hard, in a wide range of contests; both have broad and distinct characteristics to set against the potential cultural dominance of New York and London. Perhaps it's as much musicions embored fine knows were encousaged in new directions by those then hard to get Delmark AACM records (Maybe Joy Division were lettir sust restoring a kind of balance.) And there's climate: cold attes, chilled music, warm pecale, Andy Baker Winsham, UK

Big Black blunder Having heard the gloriously head somning drumming that open

"Seneca" from Tortoise's Standards I easierly await its release. David Keenan's in death atticle in The Wire 204 only made me salvate all the more, until my unsultriv depoint was fortunately stopped mid-drip by a right old blunder. The live tape Big Black Live was confused with the six-song 12" viral EP called Lungs. It was released in December 1982, Tortoise founder Douglas McCombs credits Steve Albrei with playing everything on Lungs and this is almost cornet. John Bohnen is credited with sexbleets and Roland the drum machine was credited as being

Roland. It may interest some readers to know that Tortoise's other founder member John Herndon drummed for Chicago's Precious Was Dropings prior to joining Poster Children for their third album. Funnily enough Steve Albini was quoted in an interview. which must well have been for Masmum Rock Wilcel, that the only and extrant feature of the Way Dopounds was their excellent drummer who was using the osessforum inhory Machine at the time. I wonder what became of the rest of them?

Re Letters. The Wire 205: If David Keenan thinks the Strangers are dreck, that's his corrion and he's entitled to it! If you're not careful, the Letters pade will devote to the level of kiddy poors rads like Kercacol I think The Stranders' Goscel According To The Monrolack (1981) album is a bit of an opus which in its individual way can be heard as an oblique precursor to both Techno and The Butthole Surfers. The Strangers lost it soon after

Graeme Rentand Manchester UK

Primer candidates

Thanks for your recent Residents Primer (7he Wire 2D4). This is one of my main execute for reading The Wire - to arm myself with sufficient information to tackle the back catalogues of those artists conspicuously absent from my collection. I would like to nominate Nurse With Wound as a suitable candidate for inclusion in this section. With the imminent release of their collaboration with Current 92, the Street couldn't be better for a retrience true Having morntly begun collecting the work of his contemporaries, I





Letters

felt it was time to investigate Steven Stapleton's own output but I'm at a loss as to where I should begin - the impressive volume of work he has amassed over the post 22 years is rather dounting. I'm sure Covid Keenan would be willing to point me in Steve Wetts Berningham, UK

Ostertag's minefield

Although I haven't seen Bob Ostertag's Katoslavia Suite and therefore should avoid any remarks regarding the piece itself (The Wire 2041. I must say that his head-on collegen with ordinary Serb madness did not excell anothing new to someone descending from ex-Yu areas. However, it was flattening to read again compliments to Radio B92 as the sale bassion of (Serb) sainty in the previous decade. One must also give Ostertag all credit on homework he did on the toric, while still many of the Westerners and non-Westerners alike who earn a handsome (tap-free) living off secent Balkan wars through numerous NGOs, GOs, UNs and other similar organisations (myself included) have trouble placing Zagreb, for example, in the right country Ostertrig's decision to enter all that mess from the 'real' world shouldn't be regarded as act of great between as supposted in the pompossivititled article and its subtitles, but the honest and logical step of an artist. True 'Hell' was in Rosain and to a lesser extent earlier in Courte and certainly not in the aftermoth of the high tech NATO nonsense on Serbia Although Ostertag found some kind words for Marko Brecely who accidentally dropped his laptop, the action is so tropcal of Marko's cluminaters. I motion we own old Marko a bit more lastice. by exposing his work to the world as well as correcting some of the facts regarding Morko and his rock stardom in Yagoslavia, which were misinterpreted or misunderstood by Ostertail, as Breceli's

English or rather automorphism Marko Breceli is hardly a man of the 68 renewation. His most popular work dates from period 1975-79, when he was fronting the Lubisses based bard most hand Rulldown Marke's link with Zappa (as far as I know) was that Buildozer were very Zappaesque live, and their first LP was obviously inspired by Zappa. Buildozer (with Marko) were by far the best thing that happened to the Yu scene before punk, and they've documented on two LPs and one man single. Proc to his work with Bulldoner. he was regarded a prodigious singer-songwriter in 1974 he landed in a strange marriage with a highbony Streenan (and Yugoslavien) soundtrack composer and leader of RTV Liubiana Big Band, who orchestrated Marko's folks, bluesi songs. The collaboration, which would nine out of ten times end up as a disaster, produced a true masterpiece called Cocktail, the kind of record early Torn Whits and many others could only dynam of it is on CD, and is worth tracing through the Web or Slovenian NAzi distribution. Brecely left Buildozer in 1979, yet they later encoved great commercial success without him. He enjoyed 'cult status' and his solo work from the BOs, though excellent, remained mintrely obscure and still have not responsed on CO

As for Zappo, he did make it to Yugoslavia, not "long before other Western rock bends appeared in Eastern Europe", as Ostertag writes, but in the mid-70s just like everyone else, from The Rolling Stones to Jose Feliciano, If memory serves me well, Zappa's Yuro tour was a special occasion because they were the

only European gags he performed that year. The honour of playing "Yugoslovia long before other Western bends" was apparently given to unlikely character of Motorhead's Lemmy Kliminster, whose high school best group (or something similar) ended up there on some student exchange programme in the early 60s. They were allinearly introduced to Marshal Tito and Lemmy apparently his photo evidence to support that claim. Ante Cikara via email

Reading Bob Ostertag's Yugoslavian Crary is really something! It makes me really interested in what young computer artists from Believede will come up with: maybe they have something coming up about about hanging people in Texas, which they would like to show in Houston. The article definitely suffers from a lack of subtlets which would be good enough for Hollywood, but there they might not want buddy software and are probably as tired of Mac-AV music as we all are.

The mix of politics and music was always a problem and probably needs a more neutral point of viow: I could dig such an article written by an Icelandic or Swedish gas, but not by an American who wants to brind his freedom to where nobody needs it (in any case not this kind of stuff). From Slobo's kniedom to George W's death rows, the world can be a protty dark place and Bob is not making it any better. For this mission you need somebody cloverer to write you an article: maybe the new computer generation in Novi Sad (what a name!) will have the intelligence to do so, I givess Bob is just too old and can't forset

Greet via email

It was very existing to learn how much Bob Ostertag and his colleague were interested by the situation in the Balkans and how much effort they made to get a nuanced understanding of it, and above all to set these. But obscusty, the preparatory readings were not enough. It seems like they were surplised to have landed on Mars. No communist humanicists and elects do not strile Yes. people do steal computers from the West (and some hackers might do the job of an Apple maintenance centre, even if apparently it did not happen). And, oh yes, the currency is indeed

And the conclusion burts. To Serbis, the minimal political space necessary for a dialogue about art does not exist." [His actual works were: "that space dail not appear to exist" -- Fill Not for somebody coming from outside. The direct experience of the war might have been "limited" to the long range missies and the bombs that fell, but children are still under psychiatric twatment to forget the sound of the arresd arens, CD-ROMs with the sounds and nictures from the war are available in Relatate. Play the Tomahowk track to somebody, and you will see the hair rise on Corrections his head (do sounds really carry less personal and social backtade then images?). War works by Yuzoslavian sound artists have been broadcast ("Echoes From A Wagnes" by Gordan Prepare reveloble on were knastradio at, for example), and all kind of dialogues do exist in Serbia (and especially in Belgrade), but it's hard to have them with somebody who has only expenenced the war as an image (I am part of them), and the Balkens as a book. Maybe there is a limit to political art. Sedian Ostolic via email

What a peach

Re Peaches (Bites, The Wire 204): So she's into shagging and thinks made and entertainment are more important than quality of music. The Wire has really come up with the sort of "creetive and challenging" artist we were promised in the Editional then. "Rock and say are so closely related" Wrong, rock and sex were closely related, back in the days of The Stones and The Opers. The energy behind rock, sexual or otherwise, is its

essence, one which challendes capitalism's socio-political norms, whatever they currently are. In today's bonk-obsessed West, some on about "cock and pusse" is, like it or not standard stuff, my fruit, whetever your render. Someone send her is come of The Sunday Sport. Even Peaches's views on teaching are old hat - again, velid points 40 years ago. The Wire ought to have recognised the Gorgales/Peoches thing for what it is: a desperate attempt by the once credible K/IIV-Yo label to change direction when the likes of yourself have lost interest in them

PS: In defence of Mark E Smith (Letters, 205) - he didn't actually accuse Ohio Morris of wanting to be a rock star/musician, just of making a record, which he dearly has done, or at least sanctioned one. John Andrews Manchester UK

Peacock strut Many thanks for your review of Annette Peacock's An Acrobat's

Heart (The Wire 204). Was this the next release mentioned in Jonathan Coe's interview (in issue 75 - I really have been reading that long)? I was beginning to give up hope, having chased around London record shops for 20 years looking for Peecock under 'jazz', 'rock' and 'classical' - just in case. So there is a copy of Abstract-Contact outside my record collection and Pracock is in her 60th year living in New York - does this mean Manfred Either more better ness releases than the mst? If the artist herself doesn't feel her brography is relevant to her work, then I would not pointlessly pry but I could spend a while (and probably a few gold) browsing her discography if I could find one. Opes your team of dedicated researchers have access to information we punters who pay for our records don't? Even The Penguan Golde To Jazz On CD, which describes

Peacock as "the finest female jazz composer of recent times, Carle notwithstanding", only does so in a review of Nothing Ever Was, Anyway under the entry for Mariyn Criscell Peacock has no entry of her own!

Ben Besing Northwood, UK.

Issue 205 in Soundcheck, applicates to The Kerth Yaun Quartet for writing Keith's name incorrectly as "fush" throughout the sevine of their Ames: Improviouslysis On Messures (Bosholder BXH010 C0)

issue 203 in 2000 Rewind, computer incompatibility meant that the wrong text of Simon H Fell's Pros & Cons of the year wound up being parted. The correct text appears on Simon's Website. www.bf-norse.demon.co.uk/TEXTS/WIRE2000REVIEW.html

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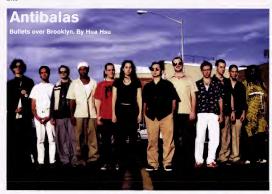


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"Hasaay Anno-tre-balas!" Ola Jadun has entered the building, A member of Fela Kuti's Eavet 80, the crinkly, agent Nissian smiles and haris the 14 or so members of Brooklyn Afrobest ensemble Attibility Dispersed backstage at New York's No Moore Bar. constituents of the Ambalas nation bob and weave and Japan settles in with some follow percussionists. He's dropped by to jam with the group on the eve of the worldwide release of their splendid album Liberation Afrobeat. As the hom players in the corner hip one another to obscure Booker Ervin recordings. kentroposist Victor claws at a bowl of size outding. Bassist Del surveys the scene. "If I wasn't in this band," he smiles, "I would probably think this is the best band in the world." "I'm in this band." Victor pokes with a full mouth of pudding, "and this is my favourte band in the world!"

Artibilias sound like Fela, While that may be a simple claim, the execution is anything but. "Fela's songs are hard," jokes Martin, Antibalas's saxophorist, bandleader and outspoken political voice X-Clan's "Grand Verbalizer" was his Introduction to Afrobeat, a sampled grunt by Fola catching young ears. Martin started Antibelas (Scenish for 'bulletomof') in 1998 after leaving Latin fusion combo Kind Chango. After a chapter but well-received debut gig up in Harlem, Antibalas slowly grow from six fellow obsessives to a plug and match crew of about 20. Though they've played a few stats where more people shuffled on stage than in the audience. Artibalas quickly established themselves with some of the tightest and beniest appress since Fela ligned a say The group finished Liberation Attubeat in late 1999 and quickly gained props from Afrobeat witers and vets alive. It sounded like Felo filtered through four-track, blood and fire by committee.

Sometimes it was Duke Amaio vallantly leading the group in chart, elsewhere Martin's hom or Victor's funior less spearheaded the charte. Limited in its initial release. Note live cause on and is rereleasing it worldwide.

Antibales have collaborated and jammed with influential Fela sidemen like Dele Sosimi. Sandre Isidore, Jolo Oup and Tony Allen. network of cultures and skysoropees. Real bullets pierce the and a revolving cadre of Kalakuta expets drop by and lam at Arthaias's Africake weekly. "Ewo from the beginning it's been really encouraging because these heavy people realise that we're, more than anybody else, pushing Allobest forward," Martin explains. "It feels wend to say that, you know, because it's wend to think that it's us doing it. It's a very existing and humbling feeling, The reference, though, outs both ways. There's a terrostation to

condetts Actibalas for the worst Atrobest offence - not being Feial "I think of him as having created a viable form that stands outside of his band," remarks Phil. "It's a real working template. It's not like we're a cover band, he's the foundation of the Afrobest style and tradition, and now us and Ferm (Feile's son) and everybody else are just configure and extradists that tradition." Others point out that labeling them Afrobeat 'neviolats' would be a misnamer: reissues have only recently brought Fela to a wider audience, and the style was never really 'here' to begin with. Although they advowledge their overriding. debt to Fela's aesthetic. Antibales also make the obvious difference between him and a burish of twentysomethings from the world's richest nation

There may be more shreding than shuffering in New York these days; this, after all, isn't Lagos, But there's a specific context out of which the Artibalas machine emerges, a multirocal assemblage of urban Asians, blacks, whites and Latinos collectively collected on the One Arthalas are an armound expression of polyglot New York, a beastly space where giant silver bullets turnel millions of bodies daily through a wall

inspects for from view, and the city grows more and more cold and impenetrable on the durb. Liberation Afrobeat tracks like "Fil Machete" and "Dirt And Blood" are fast, hard music for people As a reddish haze overtakes the biry stage at No Moore, Merbir's eyes slowly vacate the pulversing rhythm of "Si, Se Puede". He

opers his mouth and utters weapon shaped sounds, words spottingly surface montralike persussion. "If would be a disservice to gather all of you intelligent people here... and pretend that things are OK." Attacking police brutality, urben poverty and multirational businesses during the extended drum fill. Martin and Artithalas take the most direct route to pass the

seaso - through the hips. "It's just a very dangerous thing to get in the habit of going out to forget about everything," Martin contends. "Every opportunity should be taken to remember and solve a problem rather than just denking and forgetting and pretending that everything's okay That's my personal feeling but that's also part of the tradition of Afrobeat, specifically with a song like "Shuffering And Shimling". Here in America, the people who come to our shows aren't necessarily the people who are suffering, but that doesn't mean that everything's over." Diberation Alrobest is out this month on

Nove Tyre

When the final concert of last year's Victoriaville Festival International de Musique Actuelle is minased this scroot as a three CD set on Victo, it will annear to some as a moment of inspired programming, a triple bill, with planist Paul Plimley and alto saupphonet John Dewald preceding solo piano performances

by Maniya Caspell and Cecil Taylor. That Pirmley and Dawald were scheduled, however, was hardly by design. Working in nearby Quebac City they'd come on a whim. as tourists - to hear Taylor. Whout an hour and a half ofter we'd arrived," Plensley explains, "Michel Levasseur (Festival Artistic Director) came to my side in a sort of mysterious and hushed manner, put his arm around me, which was unusual for him, and

he said. "Red. I have to talk to you" Indeed, Levesseur needed to be discreet; his Taylor-Crispell finale was falling apart. Dealing with personal matters in New York, Taylor still hadn't arrived, and there was a strong chance he wouldn't, Levassour quietly asked Plimley and Daviald to fill In. Needless to say, Taylor eventually appeared, and the Canadian duo quickly agreed to terms: opening the

proceedings with a bookeness structum (solo-duo-solo), barely a word between them. "No talk," Plimley says. "That's the way John is," But Paul Plimley must have felt entirely at home. Ever since studying at Woodstock's Creative Music Studio in the late 1970s, he's been pegged as a Ceol Toylor acolyte, a fate he shares with Crapell And his memor's habits have igomed large. though they've become far less protoutiond over time: Plimley's extensive use of clusters has faced, and unlike Taylor, who price by developing "a more flexible, looser format" where each player up massive walls of sound, Plimley is still attracted to the linear aspects of solveny, "He's a little more vertical," Plimley concludes. 'I'm a little more horizontal.'

Without a fuss the 48 year old Vancouver ownest has gradually built up an original and buttly investive body of work. While he remains a powerful force on the Vancouver some - a founding member of the New Drohestra Workshop (NOW) and a feasine at

the new's Day Maurier International Jam Eastern ... Divides may be best known for his recordings with bassist Liste Blis, a former Varcouverte new living in San Francisco, Plimley and Ellis's setsupts throughout the 1990s opened a purpost incurry into content and form, bluming lines between composition and improvisation. That they favoured duos (including the exceptional Keleyfoscopes) and thos (with drummers, from Andrew Cyrille to Great Bendlen, or the occasional hom player -- the majestic Sweet - concerts warning to play it safe. The melodies are not presented Freedom - Now What? features Joe McPhee) guided a lawer beam to this discourse. Even on his own, Plimley has enchews crowds. preferring to working in duos (such as with critisa at Henry Karser

on Passports) or completely alone (Everything in Stages). Speak to Paul Plimley and you're thrust into these issues midconversation, tracking the subtle districtions between freedom and self-indulatings, balancing carefully designed settings with open and ambiguous forms. Improvised music's possibilities and limitations - absorb him. "I'm not interested in presenting a confusion of random sounding performance ideas," he sais, "but rather the providing of maximum freedom for each player and still, still finding a certain kind of way in which the end result of the

Take what he calls the "atmater distance character" of his work: can set the tempo "according to how one's body feels .. to move on one's instrument so that tempo and material can charge quickly or slewly". Plimfey compels his colleadues to listen.

although "they're also encouraged to play independent of whatever they may hear at any given moment". And, as he contains when each musician's playing "has this many lines kind of angular fit in relation to the pulse of the other musicians, then you can still meets in the beauty of a growe".

To engage both the musicians and the audience is clearly one of Plimicy's goals. His music embraces discord, to be sure, but it isn't knotted up in the abstrage or the franchis. "Massc. aside from being shocking and sometimes being an onslaught, also has the virtuous function of offering something worm, silve and beautiful to the listering audience," he observes, "I don't go into to appease people: they are there because I servinely believe in the value of besuty point black. But of course I want to play so that there's a kind of ecstasy and the feeling of freedom as the end result. And I don't always get there."

Taking paths disperate and bold, Plimley's creative music continues to evolve. While he still seeks out smaller projects. (with bassist Dominic Duvel and drummer Donald Robinson this space), his first large-scale composition. Finderton in Frendern. written with Mark Armanini for improvised piano and orchestra, will soon be recorded. "It's not a point, easily regimented world I wish to express," he declares. "That's what you're trying to get. away from. On the other hand, there's nothing wrong with coherence, focus, something which has been distilled. So it's not about chaos it's about achieving a sense of haid won clarity and the oblidy to say something strong with a concise amount of means." [Kaleidoscopes and Sweet Freedom - Now What? are on hat ART, Passports is out now on Spool. Everything in Stages is on Songlines

Paul Plimley

Freedom at his fingertips, By Greg Buium







JOAO VOZ E VIOLAO





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The question is, where's the muse?" asks Walid Naseen (aka 2nd Gen) with a rhotonical flourish as he leans back in North London's landmark out varue the Hope and Archor, "Socrates set it up when he said poets will never understand what they have written, and this is why one of the tracks on the album is called "Musicians Are Morons"." I have been pressing him on the political dimension of his sonds and poems about paranoia, violence and social enclusion, but he is resistant to the idea, "It depends on intent" he says, "whether you intend to sit down and write a track to drive people's trips harder and faster or whether you have an overtly political issue to deal with, which I don't. Or whether there is something deeply political embedded in there which you don't said. Yeah, a bit of bass." He said. 'Cool, you're coming on four to understand at the time that you write it. It means be the case, but the question is the muse; does she allow me to understand what Belgium in three days?

I have watter? Throughout our conversation, Nassen returns to the tautology of intention as a way of creating an ambiguous relationship to his own music. Although he emphasises that he is the wrong person to ask about its meaning, he is unequivocal that "it is certainly not an overly political statement, it is a very personal statement.". This denial of any political connotations in his recordings is grounded in the immediacy of his conviction in the cathartic process of writing. If write because I am a worthless piece of shit. If I don't," he doclares. "I am fluck all without it, I am a dangerous. bloke if I don't. Writing stock me from shouting at ordinary people. on the street, it stops me from cutting movelf, stops me from getting into savage tenttory. Survival tools. It's a personal wor every fucieng day, trying not being psychotic, not doing things that are outside of social norms. All these people who try and go fucking insome at rayes, or try to go really wild and crazy and far out at Metal size, or whatever, ... they bore me ristid."

Nasserr was born in Manchester and began his music career early. He and his brothers began singing backing vocals for their fived in Vasjo for a year," he recalls, "which is when a whole decadent, savagely promiscoous time kicked in. I just started playing in bands, you know real trash, book, absolutely no focus don't give a shit about the songs or himing or anything sort of bands, and they enally made it for me. They are an important part of me." When he returned to London be worked for prominent labels like Geffen and Beggors Banquet, where he met Fun Do-Mental's frontman Aki Nawaz, "He asked if I plesed anything and I

I point out that Fur-Da-Mental were explicit in spelling out a very particular political message that I see echoed in 2nd Gen, but he won't have any of it. "The thing is I can't be a voice for Fun-Da-Mental," he retorts, "Just because I was a member of the band doesn't mean I astrood with the politics of it. My real buzz was the sea, churs and the blatest rock in roll of the whole thing. I was there for the thril. I was the fucking Sid Victous of their lot, that was my thing. So it was an extended middle finger to everyone and there were numerous thousands of people who saw that finant it was nothing to do with political rebellion. It was about Fuck you, give me some dra's now! That's what my sole was in Fue-De-Mental so I can never be a true years for them. Now it doesn't take away from the fact that they had a very senous political point to make, and that is Akr's signature, that's his thing, it never was my voice. 2nd Gen is my child? The first 2nd Gen EP was 1997's Noise Sculptures (Flo

breekbeets, squells of feedback, and tides of Metal guitars. These were honed on the Against Nature EP the following year on father, on Indian devotional sineer, when he was seven. Later after Novamute, a homage to JK Haysmans's legislate of decadent working for vanous labels, including Mote, he moved to Sweden. "I Messature. Since then he has collaborated on antworks with Protect Dark and contemporary darce companies, and produced 2nd Gen's new album from its. Future recording projects include producing Chicks On Speed

Asked about the name 2nd Gen, once again he is emphatic that it is unrelated to the politics of cultural identity. The immediate thing everyone thinks is that it is something to do with me being an Asian, but it is nothing to do with that at all. It is about sound sources. You know, you hit a snam and it's a first generation sound source. What I do is "second gen" in that I take that sound and morph it. I have to have a clean source, otherwise Loan't put my signouse on it. I play all the instruments, which gets the natural rhythm of someone playing because you can't program as well as anyone can play. Once you transfer that to

His live sets are given that organic feel by the pure adrenalist of the moment and Nassen finds the experience profound. "I aim't being cocky," he says, "but my line sets are just blistering. That's as modest as I can be about it! Have you ever seen magnesium burn? Yeah? It makes me feel clean, Superman, Netzschean. Onstage I am very focused indeed, and afterwards I can shake hands with people, I can be human for a few days. It is not just self-induced wank. In the same way that certain size have changed my life, I know I am changing other peoples lives. People come up to me and I see it in their eyes, something has happened to them and they are not the same any more. That's the reason that warrants it in risel(" I from is and the And/Or EP Records), where he laid out his signature processed HigHeo and are out now on Novemble

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John Fahey RIP

The great guitarist died in February in Salem, Oregon from complications following open heart surgery. He was one week short of his 62nd birthday. Tribute by Lee Ranaldo



I'm in Japan right now We heard about John's death the morning it happened. Between Jam O'Rougke, Thurston Moore and myself, we had

many test to tem. Eve been a busy fan of his played since way back, discovering his first albums on Takoma and similar music such as Leo Kottke's great 6 And 12 String Gustar LP, which John issued. These records, displaying a stylistic adventurousness. inside of what seemed a traditional genre, influenced me greatly, with their open turings, extraoplations and found-sound

Meeting and spending time with John was a further treat. We did we were talking about whist tournet together -- and it didn't strike a small amount of touring together a few years back, and - sadly - were just recently talking about trying to record some acoustic duet music together. He was a great but bear of a man who had a strong head and went his own yer - a determined combination

of confused and focused, it sometimes seemed. Reading the pieces in his book. How Bluedrass Music Destroyed My Life. further emphasised both his scholarly nature and his sense of fun, his stood humour.

John also passed to friends these last bunch of years some of his visual art which is quite good and takes many forms, from artful scribbles to more sophisticated brushwork. I don't think many know that side of the man. He recently sent me a group of drawings on the theme of the coelacanth, an ancient lish from probatters times that surprised into the modern era. It's something me at the time but maybe John felt an affinity with this creature? Seems likely

Most of all, of course, it's the music he made, in all its forms, which will live on to inscire us for a long time to come. John was

an uncompromising individualist who lived a life of his own, making sometimes strenge choices. The music, on the other hand is never strange, always almost pure and perfect, psing above any reathly predicaments, spanned up into the beauties

His recent electric guitar workouts, so far from his best known accusing music, further proved his willingness to expand the focus of his music. When we tournd together I was constantly amazed at his patient capacity to sit and coax one sweet electric note after another from his studar, giving each its own breathing scace, connecting the data of a melody known only to him Our Some Youth some "NYC Ghosts & Flowers" is, in part, about memory and the loss of loved ones (as well as the birth of new visions) - The been dedicating it nightly to John over him in Japan since the morning we heard he died... . John Fahev. stutarest, composer, artist: 28 February 1939-22 February 2001

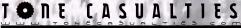
Bitstream

Wrett heaven: London's South Bank Centre have just announced the artistic director of this year's Melidown Festival: Robert West: The singer will select a factasy line-up for the live arts. iambone which takes place between 9-23 lune. Keep a beady eye on www.sbc.org.uk for the full line-up >> Persistent offenders: Blast First/Disobey are curating a senes of Installations and performances at East London's Whitechapel Gallery in June, Already confirmed to play are Colf, Wire and Pan Sonic, and these will be contributions from Chicks On Sound Phili Niblock, Koji Asano and ex-Mars trumpeter Mark Consingham a film series and more to be appropried Projected. dates are 21 June-16 July, watch this space >> The second annual MUTEX festival of electronics in Montréal, Canada, has been confirmed for 30 May-3 June. Artists will shortly be posted on www.mubik.ca >> AMMins it up: Assembled by Eddie Privost and Pown Parker, Francisco Of The City (S-7 May) shownsons.

some of the UK's most hardotten radical improvising musicians. including Phil Ourrant, Vervan Westen, Phil Myrton, Lei Coehill. Steve Bernsford & John Butcher, Massin Nucols, Paul Rutherford, Kaffe Matthews, Susanna Ferrar and Caroline Kraabel Prévost appears with Torn Chart (sax) and John Edwards (bass). Info: www.emanemdisc.com >> Bob Marley's Island back catalogue is rereleased once more on CO. But the difference this time is that these special distinaks are issued as doubles featuring the professal lamagean mises of each eitsum (Island supperso Chris. Blackwell had them redone at the time in order to suit the UK market). The Marley existion will begin appearing in late spring, 20 years after he died of cancer in 1981 >> This ain't rock 'n' roll, this is desponde. This month sees the publication of Reaeds \$4. a 27S page hardback and double CO package which arms. to explain the Rwandon massacres of 1994. Published by Carbon 7, and four years in the making, the project features written and sound contributions by artists from the former colonial countries of France and Belgium. For more into, contact 00 32 2 242 9703, or carbon 7records@ compuserve.com >> Motor City movie: The Drive Home is a documentary about the Detroit Techno scene made during last was's massive OFMF

Festival, Scheduled to arrive in spring, the film contains interviews with Demok May, Richie Hawtin, Kevin Saunderson Carl Crarg, Mos Oot, OJ Spooky and many more. Producers Print Pictures (www.piotpictures.com) are ourserfly discussing theatre distribution >> Guitarist Cooper Brötzmann makes a rare appearance on Re-Charged, a reconstruction of 1999's Charged CD by Toshinon Kondo, Eraldo Berrocchi and Bill Laswell. The CO is out on Apolio >> Tortuously ticky New Complexity composer Brian Ferneybourh is worked on an opera based or the life, or more precisely the death, of philosopher Walter Benjamin, Shadowtme takes Benjamin's 1940 suicide while fleeing the Nazs across the Spanish border, and imagines his descent into Hades. The piece is scheduled to premiere in 2002, Info: www.mithon-onten.com >> Miles on the box: The Miles Davis Story is a two part TV documentary on the towering trampet maestro screening this month on the UK's Channel 4 (14-1S April). The programme includes archive footsige and interviews with Ian Carr, George Axakina, Herbie Hancock, Ron Carter, Cove Holland, Jack dejohnette, Chick Corea, John McLauthin and more. THE TRAWLER





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Global Ear: San Diego

A survey of sounds from around the planet. This month: How Trummerflora Collective are trafficking in free Improv across the Mexi-Cali border. Report by Ejival



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Warmhole Effect."
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By 1989 it had become appeared that a union of efforts was recessary to the good percent for humanical collection, and opportunition decidated to the performance, distribution, and promotion of experiental and promovalents insue. The world Turnmerfora, according to San Depty environmental and set Belon and Prester Harrico, a primersmove set adults an index, plant was ferrest in heavily bothlood stand areas. The bornth outside set and the set harrico, and presents with the earth and smoothing prints seed that these bees askeep for a century or more, making them gives and results.

One of the siterating appears of the Turnmerflow Collective in the division belongitud of its members—"completely delivery works", according to Raddiviori, Hains Epidestal series it up this way. "Jason has a storage part belongitud. Marcelo, Marce of Richard have Progression sock and World Marce lossings under Richard have Progression sock and World Marce lossingsureds, Downs and I have mere of a diseased and eadermic made background. And that destinately colicus your approach in terms of the transity you had comenty up. 8th sonce well have the first transity you had comenty up. 8th sonce well have the

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Released April 9th on ATP Recordings Featuring unreleased and rare tracks from:

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Yo La Tengo



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album release 09 04 2001









Draw Me A Riot

Your track by track guide to this month's free 13 track Matador CD*



01 MATMOS "CYMBALS AND ASPIRIN (A BREAKTHROUGH IN PAIN RELIEF)" PREVIOUSLY LINRELEASED

Since joining forces nearly a decade ago, the partnership of Orew Ganiel and MC Schmidt has pursued one of the most novel and productive trajectories in electronic music. Perhaps most famous for using a bassline fashioned out of the amplified synapse of crayfish neural fissue, their agenda-setting self-titled debut album can be seen in hindsight as the calling card of the new ways of American electronic music. When they weren't soundtracking day norm flicks, Garriel and Schmidt teamed up with Kid606 and Lesser as Oisc, and released those more around/making Matmos albums: Quasi-Objects (with each track created out of a single sound source). The West (their pastorale), and this year's A Chance To Cut is A Chance To Cure (largely based on the swellegant sounds of plastic surgery). They are currently at work on heats for Bridg's upcoming album on One Uttle Indian, which is due for release in late

02 SAD ROCKETS "CASCAIS" FROM THE FORTHCOMING

03 TECHNO ANIMAL

PREVIOUSLY UNRELEASED

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produced (Julis Parel House), as well as nutrentes singles
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04 LIVE HUMAN

"LAGOONA'S BLISS (ELEPHANT MIX)" FROM THE FORTHCOMING ALBUM FUNKY PRECEDENT VOL 2 Snoe 1997 the tro of basset Andrew Rushin, drummer Albert

Mathies and furnishins of Quest have attempted to hav the lanes and stow the connectants between Hightips, listers and post-nots. The group's alburns, Minosterenosis (Rel Cast 1999) and Edeth Allystam (Mathied 2000), are crafted out of "Improvisessative", and certains 600 School references with juga tolois and careful equilibration of Senter and controls. Their commitment to keeping it mail time extends to the shudo where one overdish said interesting the first than the size of where even overdish said interesting the first than the size boads.

05 MR LEN (FEATURING JEAN GRAE) "THE HURT (EARLY YEARS VERSION)" PREVIOUSLY UNRELEASED

Mr Len was the QJ and co-mastermind of 'undie' HipHoo

legions. Company Rose. Before they brise up at the end of last yeas, CPAPs without significant series stabilistic the pressing independent Hijelbop assistates of the 90s with their 0 Mortal Belot, and eleases of or of the at time great Hijelbop plates. 1997's Futnovaleer Rose on Reviews, After releasing the nontrimental Leafs. Albey From The Paleonal about (1999) and the Def Aur Presents Fire Sungs EP (2000) with old his partier or more EPA Mill reals are selected to surgless for distance. This Morrant's and "What The Futch" His Afty The Pool labours on younger than 1990.

06 MOUNT FLORIDA "CRACK PIPE" PREVIOUSLY UNRELEASED

Before Berming Mourit Florida in 1996, flutch was Scotland's lessing Eschien weights, founding Glaspe's legislading. Pure clais in the late BiSs and starting the PRecordings label. Manarabilis, or consigistar MF landscarts was although Manarabilis, or consigistar of Manasabire was although spired by YTI and just missed out on the agrommy of weightig with Free Hero. On Fig. For F.UD. and Mistakot, the due fasted spired by disk, without and finestimal Flating dynamics in strange of in't pushes seadingseen — a sound which they perfected on their debut album for Matador lesst was. Armed Phoses.

07 SOLEX

"THE CUTTER" FROM THE 12" PROGERIA (SPLIT WITH 19\$\$) (lighth imaster Disabeth Esselink specialises in dispatches

held from the virgil hinterlands, Locking, hesself in the bastement of the mood slope the rurs in Marstaning, Esselvis uses a sat, permitte surroject to reconstrainable and remapple fragments of pop detrains, their previous alternations, Solet Iv The Alemester (1998) and Pick Up (2000), were audio selectives of a direct which revisioned the Sist and the Ranceast transpland into the post-everything late 90s. And, yes, this is a cover of the Elon & The Beautymen sour.



"SYN DEPT" FROM THE MATADOR ALBUM DII ATF

Since forming in the early 90s before they even knew how to play their instruments. Philadelphia's Ranto Pond bave. become prime movers of the drawing psychodelia miniverse. Early albums like 8ufo Alvanus (1995) and Amanda (1996) introduced the sosswand sheets of plutar poise conjuted by members Michael and John Gibbons, Clint Takeda, Joe Culver and Isobel Sollenberrer; and their debt to the Antipodean. guitar scene was made obvious in the group's side project with New Zealand's Roy Montgomery, Hash Jar Tempo, Their brand new album for Metador, Odate, should gement their reputation as the leading lights of the Terrastock nation.

09 YO LA TENGO "I FT'S SAVE TONY ORI ANDO'S HOUSE (SONIC BOOM REMIX) PREVIOUSLY UNRELEASED

Naming themselves after an alleged utterance by a Philadelphia Philies shortston Its Kanlan Georgia Hubby and (since 1991) James McNew have carved themselves a unique path in the avent rock terrain. Their sound is a schoonbrenic mix of erucite pop scholarship, melancholy incle songcraft and feedback whiteouts, which they have pursued over the course of 11 albums since forming in 1985. Their pan-denre sorawl has recently expanded into more experimental areas on recordings with New York based improveous like Surve Ibarra. Sabir Mateen, Daniel Carter and Sue Gamer The group are currently on tour in Europe and the UK.

10 THE WISDOM OF HARRY "MARSH BLUES"

PREVIOUSLY UNRELEASED The Wisdom Of Harry is the solo project of Pete Astor, former mainstay of Alan McGee's Creation label as a member of The around (DJ 40 Year Old Woman), but as Lesser he is one of

culture and cheap recording technology in the late 80s and early 90s, Astor started blending his love of Nick Drake and Jacques Dutrong with ginematic soundscaping and Aphex Twin stule electronics. With releases on Worldzer Julobox. Static. Caravan and Liquifaction Empire, The Westorn Of Harry became associated with analogue experimental popmerchants tike Broadcast, Mogiver and Pione, His 1999 Stars Of Super 8 album for Matador was a compilation of Astor's view obscurifies: the Linit One FP forestounding the more acoustic aspects of his songwitting, will be released in Max.

11 UNWOUND

"DEMONS SING LOVE SONGS" ALTERNATIVE VERSION OF TRACK FROM THE FORTHCOMING MATADOR/KILL ROCK STARS DOUBLE CD LEAVES TURN INSIDE

One of the ontinal underground, post-hardcore groups to emerte from the fertile Olympia, Washington scene, Unwound have been tempering punk's energy with whimsy and reinvigorating ethereal pop with driving momentum sino 1991. On early alturns like 1993's Fake Truit and 1994's New Its New York and stanted collaboration on Techno and Plastic Ideas, guitanst Justin Trasper, drummer Sarah Lund and Ambient projects with his brother Jammin' Unit, Dr Walker, bassist Vern Runsey attempted to make American shoestoring rock by expending punk's restrictive sound palette. Their forthcoming album for Matador Europe finds the group moving further from their punk mots towards an intrillectual, inquisitive. sober brand of hardcore.

12 LESSER

SOONERORLATERWEALLSUPUP"

FROM THE MATADOR ALBUM GEARHOUND Not only does Jason Diserck have one of the best aliases scene. Döerck started his musical career as a member of alternative rockers A Minor Forest before gravitating more and more towards electronics. His earliest Lesser releases were fuck-you soletteroose missives on the Visyl Communications label. His 1995 track, "Markus Poop Can Kiss My Redneck Ass", was haded as the act that began the American reformation of the church of electronics. He has since collaborated with San Francisco's lapton massive - Nid606. Manmos and Riectum From Riectrions - and his current Gearhound album is yet another tongue-in-cheek glitch

13 KHAN (FEATURING KID CONGO

POWERS) VASELINE" FROM THE FORTHCOMING MATADOR ALBUM NO COMPRENDO

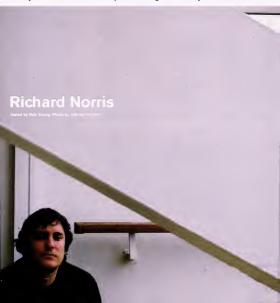
A one man electronica industry Khan (aka Can Oral Bizz OD, 4E, Global Electronic Network and thousands more) grew up in Germany raised on a diet of Der Plan. Die Tödliche Dons, The Contortions and Lydia Lunch. After founding the German no wave HipHop scene, he relocated Mike Ink and Jörz Burger, and released seemingly hundreds of records. His two previous releases for Matador have been the electro-porn of 1-900-GET-KHAN (1999) and last year's greatest hits package Resport. The forthcoming No. Comprendo features vocais from Diamanda Galas, Jon Spencer, Harrin Flias, Julee Cruse, Kid Congo Powers and Mr.

Bacon Fat himself, Andre Williams. "The Draw Me A Riot CD is exaliable free to all readers and subscribers of The Wire worldwide. If your copy is not attached to the cover of this issue, please tell your retailer

or contact The Wire

Invisible Jukebox

Every month we play a musician or group a series of records which they're asked to identify and comment on – with no prior knowledge of what they're about to hear



As a musician, writer, label manager and now Webmaster, Richard Norris has been triggering chemical reactions within underground music since the mid-80s. While

at college in Liverpool, he was exposed to the copious record collections of Martin 'Cally' Callomon (infamous manager of Julian Cope), and Phil Smee, owner of the Bam Caruso label, which specialised in reissuing 'pop-sike' recordings - obscure 60s freakbeat and psychedelic classics from Britain and the USA. Norris became Ram

Caruso's label manager and undertook the editorship of the label's sister magazine, Strange Things Are Happening, which featured an inspired mix of old and newer musics, cult books and graphics.

In 1987, while interviewing Genesis P-Orridge for the magazine, Norris was invited to take part in sessions for what became Jack The Tab, a fake 'compilation' comprising along a load of mad psychedelic Bam Canac people, and he tracks mostly made by the duo, which instigated the mainstream press's love-hate relationship with the new thing, Acid House. The album opened with the sampled call, "For God's sake, Britain, wake up!", and contained the single "Meet Every Situation Head On", which Norris and P-Orridge

recorded under the alias MESH. Soft Cell synth player Dave Ball was also present at the session. With Rall, Norris formed The Grid in 1990, whose debut single "Floatation", produced by Andrew Weatherall, signalled the fusion of rave and Ambient, The Grid followed it with four albums, including Electric Head (1990) and 456 (1992), which featured guest appearances from Sun Ra, Robert Fripp, Yello's Dieter Meier and vocalist PP Arnold. Of various singles released with The Grid. 1994's "Swamp Thing" sold more than over a

dance festivals. With The Grid currently "resting" indefinitely. Norris's latest venture is Ammo City (www.ammocity.com), an internet broadcast platform set up in conjunction with London multimedia company Digital Arts. It has a growing roster of guest mixes and shows from the likes of Fat Cat, James Lavelle, Alex Paterson and Derrick Carter, as well as more established names. The site also features journalism, digital art and interactive forums. The station was officially

million copies. The group toured extensively,

appearing at some of the world's largest

launched in February this year. The Jukebox took place at Ammo City's offices in Central London.

"HENDRIX MEDI EY" FROM ER INCLUDED. WITH THE ART OF FALLING APART ISOME RIZARRE) 1983

SOFT CELL

I can't name it in one, but... [Vocals start for "Hey Joe"] Ah! Straight away Soft Cell version rather than the Marc [Almond] version. Soft Cell, who are playing tonight (in London), first time in 17 years. I spoke to Dave (Rall) today actually he's very excited about it. His exact words were, I'm getting my bloode clips out, for some season, I don't know why liauthst. How did you first meet Ball?

I met him through Genesis P-Dmide and the Psychic TV connection, because I'd interviewed Genesis for Strange Things Are Happening, which was connected with Barn Caruso, the psychedelic label. He was into what we were doing with Barn Caruso from the psychedelic end of it, and I was interested in what he was up to, and we just started talling about Acid House. This was September 87, and 7d never heard of it but I thought the concept was great. I liked the 'Acad' and of it and he was into the 'House' and, and we brought it all together Jon Jack The Tab]. He just said, 'Let's go into a studio next weekend and make a record". So I brought

brought vanous dogs and children and Temple Dy Psychick Youth people - and Dave Ball. In order to finish it we had a rule that every track couldn't last more than an hour! One that me and Dave did took about an hour and a half, and it was one of the best. I remember going out and rembing this track afterwards, and

Dave called me up, incersed that I'd remixed it, threatening to sue me or charge me massive session fees. I said to him, Trestead of that, why don't we get together and make some more music? Genesis was in The Grid to start with ... It was hasinally me

and Gen. But as soon as we started talks with Warner's. I don't think he liked the idea of going back into a major operation, and that was that, I got signed up as a solo artist as The God, and the idea was to got a travelogue together with lots of different people producing, and Dave was one of them. But we started working together so well. We're very different section - he was a massive Throbbind Gristin fan. coming from the European electronic thing, and I was coming. Edset, He was the main designer for the reissue market. Cally from a 1960s psychedelic end, guite a veint moture. What do you think of this electro version of a rock song? It's interesting with a lot of electronic music, because it's using a let of current technology and void think a let would date. Diviously a lot of things have, like certain DX7 sounds, or homble Phil Collins drum sounds; but you could play records like this alongside Peaches or Chicks Dr. Speed, which I'm sure people already do in deepest Hoxton, and it would sound fine. This still sounds fresh, not mossively

ELECTRIC PRUNES I HAD TOO MUCH TO DREAM (LAST NIGHTI" FROM I HAD TOO MUCH TO DREAM (LAST NIGHT) (REPRISE) 1967

overembelished, a bit of Suicide in it...

(After a nanosecond) Aha, ves, that'll be The Electric Prunes, "I Had Too Much To Dream (Last Night)", with the amizing sound of the Vox wah-wah pedal, Great records. The Electric Prunes are coming back into currency with people picking up on David Assirod (who produced The Prunes' orchestral folly "Mass in F Minor'll. All the Ionanali psychodelic people looked down their i Ponders for a mitute! We've gone a bit cowbox I feel, I/Vocals noses at those records. It's twisted round now, and people like Mo' Wax and (James) Lavelle have been getting into Axelrod. The first few seconds of this record I've sampled, sped up and looped at any speed and used on about six records. Was this type of psychodolla the first music you became passionata about?

Yeah, I think it was post-punk, I was in a couple of little

Buzzrocks kind of bands, singled and alwing guitar This gray called Phil Smee was a designer and had this label with Cally (Martin Callomon), Phil and especially Cally had these ndiculous collections, thirty or forty thousand records, stretching from 6Ds records to the best ever cosmic deutsche records into wirous branches they'd invented like 'cosmic covidors': Hearts And Rovers, and all these odd Andrew Lauder-associated records, I came from punk rock streight

into obscure 60s psychodelia. A strange upbringing. Strange, because punks usually rejected Progressiva musi and flower newer ...

Looking back on the psychedelic records I used to like a lot. the ones I come back to now are definitely the more R&B and best based ones. With the English stuff, like Fairfield Parlour and Biossom Toes, or The Apple, there's so much tweeness. especially with the Decca/Deram stuff: it's all Victoriana, childhood and whimsy. I do still like some of that stuff, it's a fentistic source for sempling that most Hiprigo heads haven't really sussed out yet. But not the more pompous element. I was never a big Progressive fan - three chords will do me. Was it unusual to be into psych at the time?

Yeah, it wasn't perticularly in vogue, it took that Zipgo and Paisley Underground thing to kick it off. But there were a few real faratics - we got to know people like [Peobles compiler] Gree Shaw, who was completely obsessed.

FAIRFIELD PARLOUR

"BABY, STAY FOR TONIGHT" FROM FROM HOME TO HOME (GET BACK) 1970. Difficult, it could be The Ghost: It could be Mellow Candle, Dr. it could be West Coast, something on Dunhill. I'm gonna know it when you say it, Fairfield Parlour., That's interesting, it's not an obvious track is it? Weren't they part of another band? They were formerly the British group Kaleidoscoon, but renamed themselves at the and of the 60s.

is it the ondinal IP? Ob. an Italian missue. I like "Ases", off this, and "Errily". Things like [Kaleidoscope's] "Jenny Artichoka", the more poppy and of it, is really good fun, but this is really going off towards gatefold, triple ELP records. How did Barn Caruse get off the ground? Phil Smee was designed sleeves for Ace. Demos. Silvertone.

was working with him, having been in a band called The Tea Set I just came in fresh faced wouth as label manager and to write the magazine. Barn Caruso was a pure labour of love. but it was incredibly enloyable.

We did get our fair share of nutters turning up. People like Larry from Wimele Winch, a 6Ds band who went off to become Paorlic Drift -- he had old stones about playing with Hendax. He got sent to preson in about 1970 for being in a forest naked. When winter came, he was really cold, so he went into the local village, made a fire in someone's garage and burnt the house down. He got done for arson and was inside for most of the 7Ds. When he got this call from Barn Caruso saving, 'We'd like to reissue one of your records', he had missed the 7Ds completely, so he was down on the next

PSYCHIC TV

train from Liverpool thinking, "Right, this is my next chance, I'm gonna make it again. Em reforming Wimple Winch!" "TERMINUS" FROM FORCE THE HAND OF CHANCE (WFA) 1982

start! No idea. Sounds a little bit like Genesis P-Dmdge. it does indeed. It's not him, is it? Probably Psychic TV, from... Force The Hand Of Chance with the 3D holophonic thind Yesh, I'll get away with not knowing that one intimately because I do own 4D

Psychic IV records (laughs). That was the one where they secorded amazing surround sound on it.

Invisible Jukebox

You aimedy mentiosed the Jack The Tab sessions. Was Genesis the bridge between your leterest in asychedelic rock and dance music?

Yeah, the main thing I got from working with Gen was very much about being mally open minded. Using chance, mistakes, like on Force The Hand Of Chance - it's a big Eno thing as well - not being afraid to use surprise in the way you create things. I think he's very underrated, Gen. He was a very good writer, had a brilliant sense of black humour, Funny little things he used to do. We make me sleep in his morn next to

his massive snake - that was in Harkney Prior to doing the Jack The Tab album, I had been in a few hearts but hadn't maily recorded too much. Gen hadn't really used samplers, and Cubase, and Akai S-900s or whatever it was at the time - none of us had - so we just brought piles. of records and books. And Gen was very much like, 'Come on, let's do it really quickly!' We had a very good team around us. really amazing atmosphere, everyone was really into creating this new Acid House music, that none of us had ever heard before! As I said, the tracks took an hour, and ever since I've been really frustrated when something takes a few days. We recorded that album in a weekend.

Cen you still listen to it? It's a wend record, I think it does stand up, a lot of it. It's guite dark and odd. There's some mad electro bits on it, and I can see the link between that and, say, DJ Shadow or The Avalanches now. The influences on it were obviously TG and that whole industrial area, but also for me, things like [Byme. & Eno's | My Life in The Bush Df Ghosts was always a massive favounte for me, the first record to really blow me away. probably more than the psychedelics. It was funny, because

for me it did feel like Acid House was Year Zero. We were also coming at it from a completely opportunistic angle but in a very innocent way. We definitely hadn't paid our dues in dance music, and it was more art and prank.

DA POSSE

"IT'S MY LIFE" FROM WARP 10+1: INFLUENCES (WARP/TRAX) 1988 Well, it can't be UK with (those swith strings) in it. Certain Dentick May-ness about it. Certain "Strings Of Life"-ness to it.

Sounds like "Feel Surreal" by Rythim Is Rythim, but it's not. it's De Posse, on Trax Records, a soin-off from Phyture. originators of the title "Acid Trax"

Right, It's quite interesting to find that (a vocal extract from Mikey Dread's Dread At The Controls) on one of these kind of records. You'd definitely find that on a Ladbroke Grove record rather than a Detroit or Chicago record. But the strings were definitely a giveaway.

Does that om stay is your memory clearly or was it a blur? Nah, it's a complete wash of people coming up and saying, "I remember you at this party', and I totally can't remember. Certainly going to Shoom and Clink Street; certain parties like the one with [Alan] McGee in Enghton, KLF and Weathers II. I remember (The Shamen's) Mr C saving about the difference: Shoom was the popper end, which led to Ibiza and Baleano and [Danny] Rampling; and Clink Street was the more experimental, leading into The Shamon, The Drb and Drbstal, I

other more luv'd up and happy Did you use egid creatively for a time before that? More as a general state of mind. It would be quite difficult to

make music on acid PRIMAL SCREAM "SCREAMADELICA" FROM DIXIE-NARCO

FP (CREATION) 1992 (After 15 seconds) This sounds like Primal Scream, off the Dove-Warco ER "Screamadelica". Dine of my favountes. Agaie, this is totally evocative of a certain moment...

Completely weath Produced by Andrew Weathernil, who was so crucial to mck-dance crossovers such as Primal Scream's "Loaded" eed The Grid's first single, "Floatation",

He wasn't a particularly hands on person. Weatherall, in the early days, which was probably why they were so good. He was more of a conceptualist than a player, but managed to create records that sounded part of a sedes. I'm a great believer that whoever's in the room brings something to the record, and he definitely brought quite a lot to everything. They'm very airy months and there's a summery feel as well

Creetion boss Alen McGee ended up menaging The Grid for e while, is it true he was slow to letch on to Techno? It's funny, I sort of knew Alan just from Barn Caruso and going up to the NMF and giving out records, going to some of [McGee's] Living Room clubs, I was 18 at the time Alan did get on it. Jack The Tab he wasn't sure of in the beginning.

[Creation associate] Ed Ball was into it, and he got Bobby [Gillespie] into it. The "We wanns get loaded" sample appears on Jack The Tab before it was on "Loaded", so someone must have been listering somewhere along the line [laughs]. How much of the period's music has survived with that sense of possibility letact?

Probably [The KLF's] Bill Drummond is one of my all time heroes. I've got masses of time for him, and I think his writing. the 45 book's fantastic. Things have diversified and gone off finding themselves to be the meaning old geezers, the 'It's not as good as it used to be' brigade, despairing at a superation that seems to be a lot straighter than they were. Not just in terms of drug culture, but in ideas.

You've been encournging a feir shere of experimental music on Ammo City... Yeah, we're certainly encouraging it. My explanation of Ammo

City is being like the two or three kids at the back of the class 1976 that liked weird stuff, and multiplying that by every school in the world. That's my vision for it: trying to get people access to odd music really and hopefully that will insure them to create. I'm sure everyone in my generation remembers listening to John Peel under the blankets - or a very rare appearance of Joy Division on a late night show. I think it's word with The Primals, their new album is

annamently point towards City Sland and Deutsch-Amerikanische Freundschaft, It's interesting that a bunch of men approaching their forties can still make 'revolutionary' records. Apparently McGee and Bobby have been reading the Throbbing Gristle book, and McGee's convinced that it's been the Parnal Scream plot for the last two years.

Do you have the same optimism about the Web? No. I have the same optimism about finding new ways to put together different mediums; audio and text, video and whatever,

Arts is, it's not just an idea for an Internet site written on the back of a fag packet, with investors' money; Digital Arts is a breeding ground for new ideas in any technology, so we're not banking on the Internet as the be-all and end-all. Whee you esseciate with compeeles and sponsors such as totally loved both: one was harder and more experimental, the Sony PlayStetion, does that put pressure on you to

modulete or tone dowe eati-corporate coatest? Yeah, that's the 21st century challenge, Naomi Klein great, anti-corporate book [No Łogo]: published by Murdoch, know what I mean? Within Ammo City, we look at each case.

Doe of the first people interested in sponsorship is Nike. So what do we do? We've already out anti-Nike stones up on the site, and maybe that's why they're interested. [Laughs] I'm not anti-corporate, I'd rather have a dialogue, and if people highlight the fact that Nike have got sweatshops. that's great. It gives them the chance to make sure they've

THE ORR WE'RE PASTIE TO BE GRILL YOU' FROM

POMME FRITZ (BIG LIFE) 1994 It's definitely got some Eno-ness to it. Sounds like The Residents, but I'm sure it's not. (Listens) The intro sounds like "I Hear & New World" by Joe Meek, but we'll wart

This is what the whole track's like, I'm efraid. Db nobt, DKI Absolutely no idea. This is the most 'The Wire' record we've had. No idea.

it's The Drb. from one of their less well known end more experimental albums. Pomme Fritz.

Bloody hell! That interesting, I'm sure Alex can come and tell me off for that one IPsterson had earlier stuck his head in the door while in the building to record a session). Die of their lesser known tunes! [laughs]

It's from this point when a lot of electronic music in the mid-90s unlocked itself from dence, leading to some unusual bybrid forms. It's guite interesting, because Alex obviously has connections

with [Eno's] EG Records, and the initial few seconds, the first thing I thought was EG. I'm glad Nex is still out there recording tracks in our studio as we speak, still doing The Drb. There always has been an affirity between The Drb and The Gnd. We've bumped into each other over the years, D.ling in strange tents in Denmark or whatever. You're night, I'd love to see a return of that idea of possibility in music of The Primals, into different camps. It's quite a strange period for people that or some of the Westherall moves, in music like The Drb, people went through Acid House and are now in their thirties, and are did seem much more open to leftfield influences within pop music. The Gnd started from Suicide, TG, psychodelia, all that art school culture, and ended up wearing cowboy suits on Top Of The Pros.

KING TUBBY

A ROUGHER VERSION' FROM KING TUBBY'S SPECIAL 1973-1976 (TROJAN)

[Begins with a blast of lo-fi 808-style electronic noise; then turns rate a vocal dub track) It's a Lee Perry production? It's not The Congoes? Dh. DK. It's a record I've got and know very well, unfortunately. Go on, tell me. A King Tubby production, versioning a Burning Speer tune. Not getting King Tubby is really bad - I got asked to mix

anything on the Blood And Fire catalogue for their German thros, and Loicked one of my favorate Tabby dubs. Trub Fr. Gwan", and had spent about a week taking it apart, and realised what a stunid and armeant thing I was, it was trying to create the Sistine Chapel out of Fuzzy Felt. The Jamaican story is such a... Duke Reid and that element, it was a shady time, no one knew what copyright was, it was just a tune, and you got ten dollars. This is one area that is oute interesting for me, particularly from an artist's point of view, and iss someone now doing a business: I want to make sure the The good thing about Ammo City and Isister company! Digital records we play on the internet are covered and people set money for it, but also I don't want to be told by EMI that I've got to give them thousands of pounds. At the moment music and the Net is very similar to the position that sampling was about five years ago. Basically, big record companies are trying it on, and they haven't come to an agreement and they won't do anything, won't set a precedent. So companies like AIM, for the independent labels, are showing the way forward. But Ammo City is certainly massive PR for these people, and

the only problem we've got at the moment is the very few major records we play. Do you need to play these moords at all?

Well, we don't need to play them, but it would be a shame not to be able to, but I'm not going to gay 100 grand for the privilege. There is still an outlaw, frontier element to what we're doing. But the climate will change, It's already changing in the States: give it a year, there will be internet radio licences, blanket agreements in place...



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ORCHESTRA BAOBAB The album 'Pirates Choice' from legendary Sanagaless group Orchestra Bacheh will be re-refeesed on World Circuit Spring 2001, remestered end with bonus tracks

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Doctors of Madness
San Francisco duo Matnos
are electronic musicis
version of Quincys two
audio pathologists
visiting the real world's
crime scenes and
recreating them in
forensic detail.
Words: Jim Haynes
Photos: Jake Walters

Scrubbing up sicely: Drew Daniel (below) Makter Heave calls: MC Schwidt (right)



26 THE WIRE

No common basedings that a claim scene should never be admired. Only we prosession investigation, on Through the identities of all the poton like. Noting gits moved until a claim scene of the poton like. Noting gits moved until a claim scene of the poton like the properties of the common like the comm

references to the real.

Down Carel, one make of between, explaine: "When I think of a leveral in-respective, its using life instead labes to post a leveral in-respective, its using life in instead labes to post a measured a scenes or leveral post increased in the first the veryor data and typing to controlled the first the veryor data and typing to controlled an individual post in the safety of the post in section specified, or you could frost a post typing to orienter a reasonable care of the dispersion of the safety of the post in the safety of the safety of the safety of the post in the safety of the safety of the safety of the post in the safety of the safety o

Martin (MC) Schreist, the other half of Matrinos, office a staging different take on their use of foresist schringous. "You definizely a firmary forences thing the seys," the don't hypothings the way they actually counted, the sinp out the Contrag bits, and incere and the good test, and only present the good best and corourage. I'm bestand to see the word magnations, think-hagent Saud (finite that the stage Saud (finite that stage Sau

reference than an aid to recreating facts." The differences between the two responses hold equal ground in Matmos. Both authors of those ideas have long histones in academia and with the semantic battles that occur within the mory tower (Daniel has been working on his PhD in Renaissance Interature at UC Berkeley, and Schmidt is an assistant manager for the New Genres department at the San Francisco Art Institute) While both Daniel and Schmidt maintain strong and, at times, amagonistic positions about art and life in general, the strength of their musical output. unkes on the resolution of conflict through balance, "it's good, because we've been exergelists to each other, advocating for different causes." Daniel explains, "Martin is very sceptical about the trendmess of mythms and electronic music now. We used to have temble arguments about drum 'n' bass, where I would defend it and he would totally attack it. I think that's maily good. It's useful to have to do that, it gets a little exhausting sometimes, it's the same now with minimal.

tasseful, diably Techno, Like Mortin is scopbcal of it, and I think there's some good bits."

Schmidt concuss "I don't see it any other way. We make as many decisions through screaming arguments as we do through posseful artisbic decisions."

Matrono began in 1991, whe Schmidt product up Daviel at a Sen financial client colls, and the two doubsered cold. Sen financial client colls, and the two doubsered cold. Sen financial colls are considered to the colls of the coll of the



"We couldn't have been more pleased than to have gotten a job making music for gay fisting videos and then talking about it"

set of tendencies that is the music as much as the object. But I do think it's at least 5D per cent what the object does, because different objects and different sources suspest what sort of song they want to be made into and they gut some limits on what can be done - not just the obvious ones of what key it is, is this hi-fi? Is this distorted? I don't think there are a million different interpretations; I think they have some contours that you come up areasst. The patterns are not separable from the original sound source. They were made because of what the sound wanted to be"

The 1999 album The West, which received an homographic mention at the following year's Ars Electronica prize, marked Matmos's most dramatic morphology of acoustic instrumentation into an electronic context, effectively

reversing the post-rock path of rock groups appropriating the tricks of electronica. Matmos's deft construction ambles from the Ry Cooderisms of their guest guitalists (including Dave Payo of Papa M/Slint and Mark Lightcap of Acetone) into percolating rhythms and fizzing timestratched collages. On returning to Daniel's reading of Matmos music as a come scene. Matmos conceived of The West in defiance of the expectations which specifically were coming from the IDM community. Like a well orchestrated lewellery heist. Matmos. raided the musical history of Americana, quickly sighting a reference before it could settle into a clicke. Big tremolo gutars accompany skittery electro-glitch rhythms, before giving way to Ambient desert expanses and a post-fortoise lumbertny breekbeat

If a proper reading of Matmos's work involves transgression into the critical, the romantic objection of pulp noir novels or Jean Genet's transcendence through degravity are nowhere to be found. Rather, Matmos look back at their audience with a comedic coyness, as if they've got away with doing something naughty. Schmidt states, "The only concrete evidence uso't really on any of the released records. We did do these soundtracks to pomo films and people seem to love

that, it makes great article copy, and I know it would, and I love to mechan it. Whereas I think some people would be embarrassed by it, and would look at a 'fine' artist bringing himself down to the level of being paid money to make music for pomography I definitely looked at it with delight, I guess part of it is being aware that talking about something that is outside the traditional sexual mores is young to be looked at more closely and tailong about it with pleasure and candour is 'naughty'. As such, I couldn't have been more pleased than to have gotten a job making music for gay fisting videos and then talking about it."

With any profession, bawdy jokes, wisecracks and sardonic comments about the quirks of the job are common - if not required - in the job's verbal landscape, to counteract tedium or displeasure from certain aspects of work. That is no different for sunteons, emergency room technicians, and police officers as it is for record store clerks and computer programmers, Jack Huddleston, a homicide detective for the Los Angeles Police Department in the early 20th century, had a curious hobby: collecting crime scene photographs from his colleagues around the country. Depraily bound in an oversized acceptook and later published posthumously after it was discovered by artist Nick Bouges, Huddleston's collection is a fenshistic manifestation of the necessity for detachment towards the corpses he encountered daily on the 10b. Glib remarks dotted the pages, appearing cruel to those of us not tapped to be death workers. The most starting of which appears as a postscript to a photographic grouping of sucides by hanging: 'Just a little throat trouble.'

Matmos's fourth album, A Chance To Cut is A Chance To Cure (which also christens their deal with Matador Records), is certainly not as estimate in thumbing its nose at death, but Daniel and Schmidt have successfully channelled a fivolous aspect of this professional off-switch. Realising that it would he too easy to make a medical concept album macable.

Matmos purposefully sought out the less traumatic side of medical technology Part of the challenge in constructing the record was winning the trust of susteons and nativers engaged in elective cosmetic surgery. A Chance To Cut... finds itself composed from a wealth of field recordings from nose jobs, cautenang muscle tissue, laser eye surgery and

The album beens with the light shuffling House errore of "Lipostudio (And So Dn...)", which introduces an odd textural dust between human fat gurgling through a tiny vacuum and a bleating clarinet supplied by Stephen Thrower (currently of Cytobe, formerly of Coli), "Spondee" works another House groove around the rhythmic motation of spondaes duosyllabic words/phrases in which neither syllable is particularly stressed - by an audiologist testing deaf children. Strangely enough, Matmos hadn't considered this track a mockery of San Francisco's candy fliggin' Trance/House organisation Soundae, but Daniel qualifies. such a reading as "deliciously pararoid". Yet at the same time. Deniel explains. "The consistent rejection of upfront dance music as simplistic, too basic, too obvious in its structure - in the self-congratulatory metoric of IDM and, at times, in my own thinking about music - made it perversely amactive to me." As the album draws to a close, Matmos draw much more of

a reference from the mortality of the flesh than previously. "For Feix" is a eulogy for their decrased pet rat, performed on its reverberating metallic case with implications of laboratory animal research. "Momento Mori" takes on a Colilike carnivalesque quality, as the source material for this track came from a human skull. Daniel explains, 'That felt like a threshold for me. I wasn't sure about doing it; and at the same time, given that we were embarking on the medical project, I wanted to have the reality of death references in some way. But I didn't want that to overwhelm the music. which I wanted to be mute goofy and silv in a lot of ways. So Martin wound up playing a 'dem bones, dem bones' line with pencis on top of the skull. I'm still unsure of that peop. I can definitely see us being accused of going a bit too far with that one."

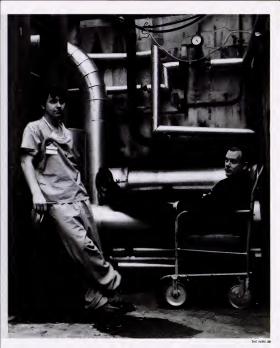
As far as the future goes, the forensic sciences may be put on hold for the time being, as they've recently been hired by Bjork as her backing group on her upcoming opera house tour and to help compose her next record, "At times it seems very mmartic. like we've finally run off and joined the circus." Daniel says. "Up close it's actually quite hard work, and indeed I work harder now at being in Bibrk's band than I ever did as someone brikening with Matmos songs. We spend hours every day figuring out how to play her songs both old and now, it's sort of like being in a really detail oriented Bjork cover band, but with Björk on lead vocals."

Schmidt continues: "It is much more complicated than andhing we have been part of as Matrios, though it reminds me a lot more of doing proper theatre in that there are so many people running so many things invisibly, from the wiring to the lighting to the catering. There has never been catering at a Matmos show, to say the least. Every person that we have had to deal with as part of the machine that is Björk has been sweet, insightful, respectful, sarcastic in the best possible way, excellent at what they do and gooly as hell. It's also sort of awe inspiring."

Matmos are already planning the follow up to A Chance To Out... which was mostly Daniel's vision. Schmidt will be calling the shots on the next one, which will tentatively use the piano as the primary instrument, Beyond that, Daniel quas. "We've loked if one of us was murdered or dies, would the other make a tribute record about that fact and record the cremation? I bonestly don't know. My bunch is that it would make a record about Martin, but Martin would think it was too sick." A Chance To Out is A Chance To Oure is out this month on Matador

osvehedelic mid-60s aesthetic in mind." "We made breakbest lectino that was really ravey, and we also made noise that was collage cut-up stuff." Damel continues. "When we got together, Martin wanted me to come over to his apartment to teach me SoundEdit (software), which encourages you to make monotrack collages. So we made this cossiste called Matmos In Low Fidelity that was an hour of eight-bit mono cut-ups, with no beets, no songs, ust cut-ups. We fried to go the cassette understound route and we sent out tapes to [labels] like RRR, it all got rejected. Nobody wanted it. So gradually we started to combine the two approaches. We started to make dwthmic things out of the raw material of noisy colleges. We weren't making music for the dancefloor anymore, but we also weren't trying to suck up to the punst noise scene. So it was kind of this middle way, and that's where the material for the first album emerged, in the process of taking things apart that were more beat onerted and/or making rhythmic things that could have been just straight noise."

Jump a decade into the future and Matmos's working process has remained fairly consistent, although its acone and elements have drastically increased in complexity. Where the black box mentality of contemporary electronica seeks to attain a utopian, digital punty through the microscopic investigation of surge spikes and disc skipped glitches. Matrices have always preferred to speak through the fragment, in comparison to the ascetic discourses of Carsten Nicolar, Ryon Ikeda and Pan Sonic, the siddy details of the Matmos recordings are downright baroque. Ogarettas, dice, whoopee cushions, 'amplified Bible', the neural sweapse of a cowfish and, more recently, a human skull are some of their more bizarre instrumentation. They have also incorporated slightly more commonplace instruments such as banjos, hibes and lew's hattis within an electronic framework. The physicality of these objects holds a tremendous some and semantic importance to Matmos. There's a hybridness to what we do," asserts Daniel, "because even though it's based on the objects, it's subjected to so much filtering, editing, chapting and slicing that we do have a signature michinic



AS THE CULTURAL CANNIBAL OF BRAZILIAN TROPICALISMO, TOM ZÉ'S STAR ROSE AND FELL WITHIN A FEW YEARS. NOW HIS STREAMS OF CONSCIOUSNESS, HYBRID RHYTHMS AND CABINET OF **CURIOUS INSTRUMENTS HAVE BEEN REACTIVATED BY** DAVID BYRNE AND TORTOISE. PAUL SULLIVAN MEETS ZÉ AT HIS SÃO PAOLO HOME. PHOTOS: MARCIO SIMCH



It could never be occurringly argued that São Paole is an attractive city, a Brothim regislopolis where more than a distanctive city, a Brothim regislopolis where more than 2 colynomials propriet and construction of behalvings, freeling (families) and construction choice, connect behalvings, freeling (families) and propriet behalvings, freeling (families) and powerly at every time (families). For all that, She Paole not verifying a certain chorum. Despite its social and convenienced proprieties, its inhibitants have an ability to give in the face of meriodrate and a temous passion for football, invested (families).

In a ten floor apartment block in the middle of this

"BECAUSE I COULDN'T COMPOSE BEAUTIFUL SONGS FOR MY GIRLFRIEND, I STARTED TO MAKE CRAZY SONGS"

contradictory but capterating ofly items from Zi, seglashly Berath next unconventional manuel a compose from the contradictory of the c

Now aged 64, Zé has hud his share of highs and less. The author of some near aburns of original materia, his author gives me aburns of original materia, his actual gode innocations have even given from mass popularity and orbical acceptance to wirtual materiality and beak againty on the surface his recordings can seem meantiering and ensation, and ZfS lengthy career has suffered from widely fluctuage popularist, but it has remained anostically consistent. Although he observatí usually look forward to intorviews,

today Zé is animated and eager to discuss his new album, Agos De Amar (Games Of Love), to be released through the Silo Paole labell Trans. The project carries special resonance for him, since it features a rebuit vision of first famous relation of instruments, a collection of discobility, whisters, samplification, can home and floor polishers that he wired up in a kentroned linek in 1978.

to seycosro cosx in 1976.
"It's something five wanted to do for a long time," he relates wa a translater. "It was deemed too experimental for Lusiaa Boo, which is why five collaborated with forms. We've basically recreated the different types of instruments to be more or less the same as the sid vossion. I beaver working





with these kinds of things affect found a broken carefoliater at home. When I relaxed the button the cound stopped immediately, sisted of winding down like it commit yould, which manned to out get an witeresting staccate noise every stree faunce of no and off. I had endorse one every stree faunce of no and off. I had endorse one every the same in the house, so I deliberately broke in and composed a congression acrong with yout these two candidors and my voice. That's how it

all baseds." Among all as services for using any number of involvements to add colour to the compositions, the point involvements and colour to the composition of a commission was never excelled. After forming forms of a formation of the colour and the colour and house at the first off, the negletic vertically former a busine and was used comments as controlly as travelled and was used comments as controlly as travelled off to book and on a logic De Amor, where it work and and was used comments as controlly as the colour for book and on a logic De Amor, where it work and and was used comments as completely as the colour to be a logic of the colour and the colour and was used on the colour and the book and the colour and the colour and was a second or a manufact of the and the colour and the colour and a second or a manufact of the and the colour and th

Once again, 25 focuses on relytim on its new popicit, this time giving so lies as to liment's a new on. "With come of my records, people olderfi know whether to come in on the one or the not best, so a during that I know come up with an idea for a new infythin that I call "Chartergif". He invested in it interest and them as it three lines on the about that use at I feeting a should be a three lines on the about that use at I feeting a should be a three lines on the about that use at I feeting a should be a three lines on the about that use at I feeting a should be a three lines of the about that use at I feeting a should be a should b

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integrated with Portuguese styles (it was they who introduced

the European tonal system, Moonsh scales and medieval European modes, and provided instruments life the flute, plane, violin, casequalito and tambeurne), the North East was ripe with interesting hybrids, rightms and rituals such as allows, pretty, lundy, maracellu, bailed and mesuré.

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showd me his glattir he moust. "I wasn't particulatily interested in the strenger at all, but when he piped this strange droot sequence i immediately decided it wanted to strange droot sequence i immediately decided it wanted to live the strenge droot sequence is understand to the strenger droot that could sum; i covided taller serving, but I taugiff impell and could sum; i covided taller serving, but I taugiff impell and to best illustration and search was serving and serving with the serving serving the serving serving

Ziffs dist compositions were pootle pleasers to larial and the larger than the character, One of the best forour sough was a limeted shout one Maria Bagh Mich a wortern in the late. Thrities who "education many of the young Boys in sexual matters." The seed pleasant so well known that ZiF world play it around the Major, immaking when the rich character of young of villages, considering on the character for development compositions and with ylinch began to grow, though his early ambitions to become a village brusidously were branded.

arbitrous to fooders a valige francation will be within the control form of the contr

In 1960, some members of the village arranged for Zé to appear on a popular IV tilsent contest called Stars 76. Socress. Despite sharing more some at 19 set before, he teavolled to the sites to perform, though when he arrived non- was expected plan. Thankfall by the Kim pilet yet yet yet, with Zé performing a song called "Rampa Para O Fracesso" ("Rampa Para O Fracesso").

"I don't leave what the reaction would be to the song," admits 26.1" did knowl propie house of indestant the yill price and the whole approach of the song, I seed a local serves of the problems that East was suffering from a some extent. I some reased that proofs were minimised of the most, and that my just could be politically relevant." More local time resource, and 24 was attrivenable mind to work at the left wing CPC (Corno Populares de Coltano) in 5 shadoot. Then, the composed some popular trause with best \$ \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with best \$ \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with best \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with best \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with best \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with best \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, then the popular trause with \$\frac{1}{2}\$ shadoot. Then, then the popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2}\$ shadoot. Then, the composed some popular trause with \$\frac{1}{2} Carlos Capino, a left wing poet from Bahai known for his political outrols. After a couple of years, sourced on by his firects and farmly, 3 level the entrous couns for the College of Marios of the Literatury of Bahai and managed to attain first place. In the same year (1964), a milray coup book power in Brazil, The CPC was setur down, but just at 78 was about to return to lards and work with his father, left former director of the institution offered him a scholarship so the mission of the institution offered him a scholarship so the

could continue his studies.

At the university, Zi-was sough by a range of distinguished Burspean brachers, among them Hans Joschim Kolireuther (who also tought Brazil's most eminent songwitter form Johan), Ernst Widmer (a passacriste follower of Stravinsky and

Basisk who taught 12 time composition) and Walter Smitch, who taught 12 time composition) and Walter Smitch, who taught 26 violin and introduced him to the notion of constructing his own instruments.
"It's summaring that the adversement didn't close the

unkensty com's at I was inadicously left wrig. Comments and S.C. It was a very direct placed all cours, a none of the students had any education as south, we were banksture with our place place place any emplation way, but subgo, position had not place place

By the mid-6Os, the musical climate in Brazil was fairly staid.

A few years earlier, the driving, percussive rhythms of samba had been refined by lode Gilberte and Tem Johns with the

who redicted the performers might have some common ground. In 1967, 78 — rotations for not learning to much make counsels for an expression set was bearing 50 and part of the property second; Sunghe 28. The translated every single figure and seat for motive, you might not fitten for much muses, but them's no very your can miss out on this. If a too micrograph."

Within a few months, the too, along with others such as Os Materities and Gall Costs, found themselves at the identifier of an controversal condern controversal conference in an entire controversal co

digisting them and optiming out whetever new motions was created.

The missisters who embraced this philosophy did so with regious corring up with a banksocropis, institutionalized pop mass other megals risky for terretan validitions; (from the Beades to Heisslan) with Arb-Beadlan source, size, R&B and specificatis. The resultant mass— which Veloco would allers describe as a from of speciation—was wade reaging, but even at its least points stools to take for order at the least points stools to take consistent to much boose are at the least points stools to take consistent to much boose the least points.

In July 1988 Veloco decided that the movement's in medicaris should work together as a group. The subsequent invariants to I've mis Triposide to Piens Chocares (Triposide of Bread And Circuses), 24% contribution was a satisfact of Braque Industrial", a kind of arti-development song whath bod of a group of children who were timed from particularly a group of children who were timed from

others managed to awed such externe measures (though 26 was to be ametated warp in the early 700 and continued plaging line at versus such as the firms Threater in SSo Pools in the same year 26 wisesed a self-little dischold situm, which suchaid "Prepur Instaths" and an popular sing calculation "Side Side Protoi", Some of the Teoplatika ressure was respected and that years IMPD awards, and which 26 won award for "Side Side Protoi" as one of the Teoplatika ressure was award for "Side Side Protoi" and a price for best type writer for "2001" a some the concrisif with the Martiness" lead vosable "2001" a some the concrisif with the Martiness" lead vosable side of the control of the Charteness (see Asset).

Rita Lee and which was later covered by Gilberto Gil. In 1970 76 released a more commercial album, again antitled Ten 74 on RGF this first album became known as Grande Liquidação after the words that appeared above his name on the adversity which featured another popular sons of the time, "Jeitriho Oela". In 1972 he recorded a third LP for participal label Continental (byzamely enough with the same name again, though it came to be named after the most successful sone on the album, "Se O Caso E Chorar"). Luncolly those first three allows directrated that 76's make ew could be cast over his new environment in the same way that he observed the bapperings in Irasi His social observations were delivered in an increasingly 'concrete' style with alliferative sentences, and possension vocabulary. They also confirmed his fascination with counterpoints, atonality and unusual untapositions, while songs like "Freyo" on the

In 1972, Veloso and GII returned to Brazil and received a heroest velocens. The same convids who had boosd Weloso off the stage a couple of jeens eather new advert films. But Tropocotika was already fading: the government had eased its repression and antists begin beating their own musical jeaths. Veloso and GII redd the governie, were of MPB,

latter LP harked back to bis Northeastern mots.

"IF I HAVE A COFFEE, EVERYONE SMELLS IT ON MY BREATH. IT'S THE SAME WITH MY MUSIC: EVERYONE CAN SEE THE STYLES I USE"

soft, meaning sways of besse trova. Although this had resulted in some high profile collaborations with America's jozz gents (Stan Gez, Churle Byd, fileste Mann, et al), much of the mnowhow was loot; there were only so many times and in so many ways one could wish to hear the take of "Garsto De Iganema". What was needed was some kind of massed stake-up, an electro ord to wake the enterit qualitie.

Ouring his university years, Zé had been introduced to two other musicians from the Northeast — Caetano Veloso and Géberto Gil — by an astate journalist named Orlando Senna,

laughing, fun loving innocents into mindless consumers by hanging around in a newly built park.

Initially the Tropicalistics were characteristic and as dakes. The fulfild handled them for bowing to Western music splace (New particularly resented the reliazion of electrin galanty, while the espital shelders them summarish, policies and a threat the espital shelders them summarish, policies and a threat the espital shelders are shelders and a threat the espital shelders are the espital shelders and the espital shelders are the espital she

expenimenting slightly but slowly becoming more and more embedded in the mainstream they would eventually come to dominate.

Aff. Note to 28, for when Topicationn was more a detaut than a total change of elimication, in fact, which is found shallow to total change of elimication, in fact, which is found shallow to those (AFF). He digners, referend in 1973, 26 made it clear that he was content to means and the fings of Blazilia seasons. The conver of the arbum historial as a fortine many invited connecting but hauged to Change Caller from a six visual poem "Otho Per Otho" ("Eye For An Eye"), and inside, the angiver amagements and beloasts therein sever many.



prominent than ever before. In creative terms, the album was arguably his best yet, but in commercial terms it was a floo. and the composer would spend the next 17 years descending ever further into obscurity. "I have no idea why I made that album," sighs Zé, clasping

his head in his hands. The university students emoved it, and luckly there were enough people in São Paolo that bought it. which helped me survive for a while. But really that was the end for me: nobody wanted to listen to me any more after that, it took me completely out of circulation, Before I had been looking for some success, but with that album I decided to become free. It nearly cost me my life, When you take away a baby from her mother she can die. Similarly when I was taken away from the bosom of the public I suffered a lot, and not just financially" Throughout the 70s, Zé's work became ever bolder and more

adventurous, creating innovative albums such as Estudando Do Samba (Continental 1975) and Correin De Estação Do Bras (1978) for an ever decreasing audience. His experimentation with Northeastern divitims continued, as did his use of objetos concrete. However, after making the exceptional Nave Maria in 1984, he all but save up on music completely. But provi more he was saved, fast as he was onthe vente of returning to Irará and working in a petrol station. he received a phone call from Talking Heads' David Ryme. Byrne, in Rio to show his True Stones movie at the film festival, had been seduced by the strange imagery on the cover of Estudendo On Semba (denicting a length of more intertwined with barbed wire), and what he heard on the record amused his curposity.

Byrne's Luaka Bop label released the album that reignited some attention for Zé's work. Brazil Classics 4, a collection of 78's south rulled from Nave Maria. Todos Os Olhos and Estudando Oo Samba. Its subtitie, Best Of Tom Zé, seems nappropriate for an artist who had been virtually investile for the previous two decades, but the album served its purpose and introduced his work to a whole new deneration; most notably America's sampler-frendly cognoscents who easily found a kindred spirit in Zé's short, clipped sonits, use of found sounds and outrky arrangements The punch that pulled Zé back from his defensive position,

though, was an album of new material. The Hips Of Tradition: The Return Of Ibm 76 was issued in 1992 and emphasized the dwthmic aspect of Zé's work, discarding to an extent his normal obsessions with (a)tonality and melody. On the album he uses percussion, guitar, bass and words to tap out highests, suggestive rivitims, "Even the cavagourhos", he notes on the album, "are playing in odd intervals, as far as possible from tonality."

The colourful percussion makes clear his debt to Jackson Do Pandoim (the album is dedicated to the musician) with curs from traditional structures like cancão, baião, baião quebrando and various styles of samba (samba leve, samba-de-mda, samba novela). "Jackson Do Pandeiro made music by adapting it to his own innovations," remarks Zé, "by transforming it into something full of charm, duthins and balance. One of his hest qualities was called 'divisão' - or 'division' the art of transforming the word into something that, besides its meaning, sounds also like percussion."

On the opening track "Ogodo, A/io 2000", Zé deconstructs words into onomatopoex; syllables so that they merge with the mythm section, "Sem A Letra A" is based on a children's game where the letter A has run away from the alphabet. On "Sulta De Juvenate" ("Suffer From Youth") he spits his words out in apparently tortured frustration. One of the most celebrated tracks on the I.P. "Flanesama", is murunadulterated Zé. A hefty HipHop/rock beat aways under Zé's voice as he phonetically spells out the fitte as a chorus: "Fig. Ro, Ro, Rib, Rib, Rib, Rib, Rib, Rb, Rbé, pépé, pépé, pépé

rant, rant, rant, rant rant rant rant, rå nt, mamd, mamd

to write decent love ballads are also confounded here with the tender "Amar" ("Love"). Zé's pest Luaka Bop LP Com Defeito De Febricação

(Astrication Defect, 1998), was even more conceptual, its theme concerned a plot by the First World to use the population of the Third World as worker and mids, but is distressed to discover that the populations contain innate 'defects', such as the ability to have ideas and discorts. The music is illustrated by Pedin Rellistyle cartoon arterist which depicts Zé and his guitar in ecstatic union. This album is also where 76 elaborates his theories of "arrestão", or "niaricombination" - the general idea being that all songs, rhythms, notes, melodies, tones, structures and even lyncs are reinterpretations or 'borrowings' ('arrestão' describes the

bag snatching routinely carned out by thieves in Brazil) from those that have gone before. Throughout the album, he dedicates each song to those he robbed from: Rimsky-Korsakov, Tcharkovsky, Veloso, Jorde Luis Borses Flaubert and Saint Audistine "If I have a notice. everyone smells the coffee on my breath," explains Zé, "It's the same with my music: everyone can see the styles I use. If I drink milk from my mother every day I can only regundate milk. I have tapes here with slow, middle and fast sambo and

bailso and I don't need much more. I have bass and dutawhich I can use to build on those rhythms. Nave Mana is a good example of how I have degenerated on anal dychms: all of my songs sound guite similar, as I always use the same lend of rhythms, I am not a genius but a Japanese someone that has simply worked hard." This talk of musical "bag-snatching" could only endear Zé to the sampler exception, and sum enough a minor album

Postmodern Platos, followed in 1999 on Lueka Bop, featuring The High Llamos, Amon Tobin, Sean Lennon, Tortoise's John McFritte and II's Sasha Free-loses. 'The neonle that are working with me are like my grandchildren," smiles Zé, "When the younger people bear what I do, they call me their long lost grandfather. When all my records were rereleased recently. I thought it was great as everyone could listen to them again. I think they're mally old sometimes, but then at other times I hear things and I can't believe I was doing it in those days." This project led to McEntire and Zé corresponding regularly

and becoming rather unlikely friends. This in turn sparked Zif's decision to choose the error as his backing unit for a minitour of the USA in 1999. The group rehearsed for just five days before the tour, wit received gushing reviews, "I met Tortoise for the flist time in 1999," says Zé. "When I went there for the tour I spent a week in John McEntire's house in Chicago, and he was very forestly and welcoming. The gays manage to play samba that not even the Brozlians could complain about."

This year 26 is on tour again, and will be coming to London as part of the Barbycan's Only Connect season. Todose will again be providing the musical accompaniment to Zé's onstage antics - last time he created rhythms (and sparks) by bitting agols and banging on hard bots - as the artist revives tracks from Fabrication Defect. It's remarkable that at 64 years old. Brazil's most isspeed non collarest and iconoclast is finding fame once more, not only in his own country but further affeld. The irony is not lost on Zé. "If success happens, it will happen," he concludes. "It

doesn't matter if it comes from below, from the top or from the inside or outside. It is always something good and opens new possibilities of working - it's an incentive. Ultimately it was my own inabilities and deficiencies that made me make this type of music. I never wanted to be a musician in any real proactive sense, so how can I complain about arwthrog?" [] Jogos De Amar is available in South America pe-Trame. Tom Zé appears with Tortoise at Only Connect and All Tomorrow's Parties this month: see Out There, Website: Riperamá". The artist's earlier comments about being unable www.fomze.com.br



Harsh is the enty word to describe the dense, freezing for that has enveloped the French port city of Nantes on this pale winter momens, forcing myself and Keith Rowe to seek shelter and but black coffee in the Cafe day Respelley, Gazing out across what is now a busy road but once was a canal linking the centre of Nantes to the River Loire, you realise this very cafe is at the heart of a city that became prosperous thanks to the harsh brutality of the stave trade.

"We're all subject to political harshness, economic harshness." Rowe observes, "I'm interested in scales of

harshness, what our expectations of harshness are, and how the music reflects or doesn't reflect them. Going out into the vineward very late on a winter's night, when it's cold, it can feel very harsh, but there's only silence. Harshness is comparative. I'm trying to work with difficult knowledge. We live in a world where we know them are lots of difficulties: child abuse, for example. How do we deal with that as artists? Do we ignore it,

or do we try to work in some way towards that?" Harsh as an adjective could apply to the entire corpus of his pioneening work on the guitar, and to the aesthetic rigour associated with AMM, the improvising collective of which he has been a mainstay since 1965. It is also the name Rowe chose for last year's highly acclaimed solo album on

Colodne's Grob imports "Harsh is something that's very important to me," exclaims Kerth Rowe, attacking his second expresso with gusto. "I wanted to make something that was not very liked, something that was not obviously a well-rounded performance. something which wasn't aesthetic, something which wasn't that satisfying. The use of the word 'harsh' is political - it's

about harshness, visible and invisible. Most harshness is invisible: the harshness which went into making our clothes; the poor fucker in Banaladesh who had to make it. Harshness is everywhere."

A decade ago. Keith Rowe and his family moved to France. preferring the windswept vineyards of Muscadet country to the What do I have to say? bleak and, yes, harsh violence of late 80s London in the Conservative era, where Rowe was lucky to play once a year. He was brought up in another port city. Plymouth in South West England, Though his family "wasn't musical at all", the racke was, significantly, an important presence in his early life. Upon enrolling at the local art school to study painting at the end of the 1950s, he ran into Mike Westbrook, who was out to form a sazz group ("It had wonderful names like Hieronymous Bosch And The Bunans, or Emily Stomo: 'Music in a Modern Manner I"), in which Rowe was invited to play guitar. Unlike other luminanes of the Plymouth scene, which included young sanophonist John Surman, Rowe received no formal music lessons. "For about five years I spent four or five hours a day listening to Charle Christian, Barney Kessel and Wes Montgomery," he says. "I could do reasonable initations of all of them." Frequenting a local record shop run by jazz critic Peter Russell, he discovered the music of Omette Coleman - 1959's Tomorrow is The Ovestion was a major influence - and Enc Doloby's pioneering work with Charles.

suitans) was completely at edds with the quest for originality that prooccupied Keith Rowe the painter "You can't paint someone else's pointings," he explains, 'One of the steet lessons for me was the nodessor posture

right into my nose saving, 'Rowe, you cannot paint a Caravaggo, Only Caravaggo can paint Caravaggo! Who am 12

As a painter, Rowe's solution was typically extreme. Abandoning the carvas, he chose to work directly on hardhoard using house point from Woolworth's. "Trying to get. away from the aesthetics of taste, using only about three colours - still the same ones today." (His distinctive Roy Lichtenstein/Patrick Cautileid-style artwork has adomed many of his and AMM's album covers.) Crucially, his involvement. with painting also led him to discover his idiosincratic guitar technique.

"Trying to play like Jim Hall suddenly seemed quite wrong it thought about this for years, and, in a flash I found the solution. Look at the American school of painting, which was very provincial in the 1800s; they really wanted to do something original but didn't know how. The clue was to get nd of European painting, but how could they? Jackson Polleck did it - he just abandoned the technique. How could I abandon the technique? Lay the quitar flat! All that it's done is angling the body (of the guitar) from facing outwards to facing upwards - the strings remain horzontal, the strings are the same."

When you hear music," reads the prophetic aside appended the art school basement (Rown remembers sitting in with tuba to Enc Dolphy's 1964 Last Date, "after it's over, it's gone in his issz choos, but the derivative approach of Keith Rowe the the air. You can never capture it again." Dolohy's words are

One of the longest serving campaigners in improvised music, guitarist Keith Rowe is also one of the busiest, balancing the 35 year old AMM with a newer role as godfather of Mimeo, Words: Dan Warburton, Photos: Mattias Ek

Mingus. Meanwhile, visiting US sailors dropped in to jam in

player Howard Johnson), and he spent several years honing





currously relevant to Rowe's eventual decision to abandon painting in favour of music. "It seemed to me that a painting was a kind of very elaborate banknote, a kind of commodity," Rowe elaborates, "so I ditched the painting. With music I didn't have a commodity, I didn't have the luggage of the canvas, I bit the guitar and made a note, and the note disappeared into air. It was completely fluid. I could constantly change it. I maily enjoyed that."

Breez left Plymouth in 1963 with John Surman and took the train to London, where they stayed at Mike Westbrock's flat in Notine Hill West London Typically extreme. Rove made a New Year's resolution not to tune his guitar ever again. He also out out images from magistines and fruit pie packets and glued them to Westbrook's big band soloists' scores.

Westbrook was understandably funous but, Rowe contends, "He knew I was pretty sincere. I held him in areat respect, and still do. In the Ellington band, Duke integrated the character of his musicians into his compositions, and I think Mike worked along those lines. He obviously grappled with the problem of

trying to fit me in. But eventually Heft." His next but band expenence came with Alan Cohen (nemans best known for his "March Of The Mods"), who was more tolerant of Rowe's fruit pie packet solos. Wan had a more diverse backeround - he knew about Webern. I used to beliest for him and listen to his records." Around 1984, Cohen drunk and doing improvisations for people in front of a log also introduced Rowe to Comelius Cardey, the avent garde composer who had written experimental music for a lobo Sharkey play at the ICA and was looking for musicians with expenence in the visual arts to tackle his graphic notation. He

background, in the Confucianism that his father followed. In Complies there's a seamless line of humanity which is expressed in different ways, sometimes discreet and subtle, at school: "Duchamp was an influence. I used to discuss him other times very crude. I never ever heard Comelius tell envote what to do, in a world which you could describe in general terms as contaminated, by all kinds of issues like money, fame and fortune. Cardew was one of those very rare. people: a man of absolute integrity?

in 1965. Rown crystallised his artistic musical obligagehical and political activities with the formation of AMM, a collective featuring Lou Gare on saxophone, Eddie Prévost on drums (who had been playing with Gare in "a kind of boppish sextet") and Lawrence Sheaff on bass.

"AMM came about. He many things, through frustration." Rowe claims, "We were visual artists who also played musical instruments, and we wanted to move on from what jazz was about. We were inspired by what black American musicians had done, but we found the lazz form terribly lamiting, AMM was based on a philosophy whereas free Jazz was based on performance of music. We knew what we wanted to do: invent. a masic that would be ours - AMM masic. Music that would fit into no natroony Of course other players got into playing freely, way before AMM! Who knows when free playing started? You can imagine late players in the 1500s setting absolutely isomothic descriptions of that ill council believe that what to do. The classic example is you're walking down a mysicians back then didn't float off into free playing. "But it was all in the context of a repertoire, whereas AMM

incorporate live radio transmissions into his playing, Rowe traces the origins of the technique back once more to art with John Sunnan. The radio is an objet trouvé, a found object. His Duchamo's famous usnel in the Armoury Show." Rowe's early use of found material consisted of using prerecorded tapes: "Beach Boys, things like that, played

enormously loud. We would play it as loud as we possibly could and try to climb over it like a wall," In the early days of AMM he played the radio directly into the amplifiers, then hit upon the idea of passing the radio sound through the gurtar pickups (an idea he credits to the painter forn Philips). Rowe gradually became more interested in "degraded" sounds, preferring to use cheap equipment. "It goes back to

the political thing. Having a very expensive guitar when people in other places are very poor I find an obscenity. I use a cheap wooden imitation of an American model." Rowe's use of radio involves a certain amount of luck. Or is it luck? Assin, Rowe won't be drawn. "AMM was quite a complex chemistry of ideas deriving from Guidlieff Teasing Buddhism, I studied under a Buddhist monk, Sangharakshita - form, perception, meditation. I wanted to be able to walk into a space and immediately comprehend what it was about

To be able to talk to you now and have part of my brain Esterons to what that coffee machine is doing or what that person is saying over there... Part of Taoism was being able to fire. The noise, the clatter must have been enormous; you read do the right thing at the night time. You develop a sense of street and stop to be your shoelace just as a brick falls off the building and lands where you would have been. Cardey was

"I don't rehearse. I never practise. I can honestly say that after 40 years I still look at the guitar with absolute terror"

and Rowe immediately became friends. Cardew was hard at work on his monumental score for Treatise, and sought Rowe's issenthing for the sound in the performance, as opposed to advice on matters of layout.

"I did the prepublication pages," recalls Rowe, "[Cardew] would bring me prints - there were no photocopies in those days - and I'd work on the pages, and suggest repotaposition of materials, specing, in order to make it more playable. Treatise is something five lived with since the beginning. I've had that score beside me for nearly 40 years."

work of the New York School: John Cage, Morton Feldman, Christian Wolff and Earle Brown ("We did some of [Brown's] Folio pieces. Nothing witten out, because I was a hopeless. reader"), and was by then using a wide range of equipment to to have such a long, musical association." play the gurtar. "Fire alarms, screwdrivers, electric drifts, all kinds of scraping objects, steel rods... I played cello too cello is roughly the same string length as the guitar. Eve always been interested in the americane and the vibuela, a kind of Spanish hybrid instrument with aspects of the guitar, viol and cello. You can pluck it, or bow it, or use a plectrum? Carriew, a brilliant manual, was also fascinated by 1977 (Thelonious Monk was his great peans hero) but, Rowe recalls, "He just couldn't swing! He couldn't get that idea of the thing you learn working inside a stythm section for four or five years. He couldn't click his fingers without sounding like a metronomei" Politically, though, jazz was close to Cardew's idea of music for the people.

"The political dimension was inherent in Cardew's family Tabletop Vakerings: Keith Rows of home near Nantes, France.

conceiving and then producing the sound in performance. I don't think I know of any other group that set out to work without a reportoire before AMM. That's a very significant part of what we are about, much more so than people realise - a seismic shift in mentality in music. We've always been perceived as anogent - maybe you have to be to say you're going to invent a new music - though personally I've never While working on notation with Cardew. Rowe discovered the felt arrogant in my life."

Even so, Rowe still refuses to divulge what the letters AMM stand for. "It's a secret. The beginning of AMM was quite. complex. It still is complex. It's given me enormous pleasure

Strangely, there was little contact between AMM and John Stevens's Spontaneous Music Ensemble, another goundbreaking ensemble in London's rescent free improvisation scene. Gam and Provost knew Even Parker (Parker is the only improvisor to have directed with AMM over the years, and AMM's Laminar is dedicated to him), and Rowe

rettembers Derek Bailey turning up to AMM gigs ("though Derek's probably as ignorant about AMM as I am about him!"), but the group was defiantly "outside the scene of improvised music. We still are" As such, they were able to attract the attention of others, including The Beatles and Pink Flowd, John Cage and Jasper Johns were enthusiastic supporters, even sending cheques to bail out the group on an early tour of the USA. Rowe's use of the radio in his performance has been enormously influential. Though the discovery of Cage (via Cardew) directly inspired him to

analysing the street, the architecture, the verticals, the horizontals, the way the wind or light affects the colour of a building. I believe the use of the radio is something like that. Cage saw radio as a way of introducing melody. To this day, the left hand is the melody hand on the guitar: I'll only operate the radio with that hand, or I'll always have it on that side, at least. I set up the table with the melodic things, pitch changers and the like, on the left, and the volume and duration equipment on the right. There's a purity of position.

set out to work without a repertore. We've always been about very strong on that; he would take students on a welk down

Although it may seem very freewheeling, it's not at all. I'm hersmed in by an enormous number of constraints." Other porasporal members of AMM have included Andth Quartet cellist Rohan De Saram, former Scratch Orchestra clannettet (an Mitchell, and composers Christopher Hobbs and Christian Wolff, Pranist John Tilbury, a longtime Cardew

the road and just have a running dialogue with them.

associate and chargoon of experimental music, became AMM's third permanent member in 1981

Rowe is characteristically mysterious regarding AMM's line uns. "There have been versions of AMM with only two people." he says, "but I don't consider that as AMM. We always thought there should be three elements. In AMM philosophy three is four, the three players plus the group itself makes four, it's like the Chinese story of the man drinking a glass of wine in moonight whose shadow becomes another member of the company AMM is a quartet with an invisible member."

Recently, as The Wire's Ed Baster has noted, "Time his caught up with Keith Rowe". The guitanst's work and influence has

been enthusiastically rediscovered by a younger generation of improvising musicians, Mimeo (Music In Movement Electronic Drchestra) was put together in 1997 by a group of European promoters: Hans Falb in Nickelsdorff, Gerlinde Koschik in Wuppertal and Peter Van Bergen in The Hague ("I'm happy with the idea that promoters can be creative people too," says Rowe), who wanted "a kind of electronic orchestra, led by someone who'd made a breakthrough in the past, somebody from the older experation to pass on their ideas to the younger generation". For Rowe, Mirneo is another objet trouvé. Rather than having to choose his musicians, he explains, "I was given an object to manipulate - not in the cyrical sense of the word - this is material, what can you do with it? It was easy at the first festival in Nickelsdorf because I was leading the group. For me that means leading from the rear! I try not to dominate any group I play in, as you've probably noticed. I don't like that idea. I don't want to be The Man. The idea of The Kerth Rowe Tino or Quartet goes back to the jazz thing, and I don't like that. My role in Mirried was more like that of a footbell trainer. Accompaniment. The English are very good at that. Many of the great accompanists have been English -Ipianist Gerald Moore, Iguitar and lute virtuosof Julian Bream. Bream accompanying [tenor] Peter Pears is exquisite.

We talked about that with Mirreo." Far from plying him with questions about Peter Paars, let alone AMM and Cardow, the younger musicians wanted to know about Svd Barrett, Rowe recalls with amusement, Does the density of the music on the Goth double CD Flector

Chair + Table remind Rowe of AMMS "No. I find it very easy to listen to" he responds, "One of

Corpus Hermeticum later this year. Was that admiration due to Battus's use of the tableton mugar and the unconventional playing techniques pioneered by Rowe himself?

"Today it's become the conventional way! For about ten years I was the only person who played like that. I got an enormous amount of flak from people in London when I used to turn up to jam with other groups, from having the amp taken away to being forcibly unplugged. Fred Frith was the next person I knew of who actually adopted that way of playing, when he brought out the Gustar Solos album on Caroline in 1974. Nowadays, it's not too unusual for at least. half the guitansts to play that way at feetivals. There are very few players who play in the 18th or 19th century way."

If the Second Viennese School of Schoenbers, Bers and Webern represented the emancipation of dissonance, and Case the emancipation of sound. Rove's philosophy is geared towards the emancipation of the instrument. Even the doven of avant gustarists. Derek Bailey, is not sufficiently forward-looking for him. "I have the very greatest admiration for Derek's work," he comments, "but for me he's playing the old language. The structure, verbs and syntax are different but the language is the same. My work's always been oriented towards the future, finding a completely different language. Today in Europe there's an accustic achool influenced by electronics, the way electronics can be translated to an instrumental context Take Axel Dörner - how could a trumpet placer herals through unin cometherel new? And suridents since Dömer, they've done it! There are four or five trumpel players around doing interesting stuff. Not trombone players

many years, he's under no illusions as to the difficulty of finding work outside the mainstream. "If I don't play I don't play" he states. "I stay at home for four months. I don't get womed by that, I've done all kinds of things, from dockside labouring to graphic arts in advertising studios. My wife and I have a kind of ongoing joke; will ever a month come when I earn more than she does with her regular job? AMM is relatively well known, and spectacularly unsuccessful! For example, we've toured Holland and Japan, but we've never done a tour of Britain. People put forward proposals for us to do a Contemporary Music Network tour with David Tudor, when he was alive. Lots of people applied for AMM to tour. The reason given for turning us down last time was, and I'm not joking here, that we 'weren't sery enough'!'

But far from bemoening his lack of sex appeal, Rowe is, as ever, directed towards the future. 'The music that we're making now has the opportunities to become the leading edge of musical life. I think AMM music has had an influence. When I go to festivals now I hear much more of AMM in the music than I do free jazz. In the last five years, the way the music has exploded, has done something I never thought it capable of, something sazz wasn't able to do. Within sazz it seems you basically have to perform within the form if you step outside. It's not accepted With improvised music I think we broke a hole in that wall, and the Australians do it. differently to the people in Berlin, who do it differently to the people in Vienna, Chicago, Boston, Japan... Fire open to Doectal thinking and sensitive to the visual arts, Rowe especially admires the Japanese. The idea of revolutionary vision that you find in the plastic arts is for me

"In AMM philosophy the three players plus the group itself makes four. It's like the Chinese story of the man drinking wine in moonlight whose shadow becomes another member of the company"

going to come. Someone will crack it."

December 1999.

the ideas of Mimeo is to make it as democratic as possible. and that means sometimes giving the material to one member of the group [to mix] and letting them get on with it. I said to Rafael [Toral], There's the material; do what you will." Rowe was characteristically self-effacing; leading from the rear, he even declared to choose which pages of Castew's Treatise the group played at its recent marathon concert at the Musique Action Festival in Nancy (it was Kaffe Matthews who selected the material). The idea to play non-stop for 24.

hours came from Phil Durrant. "I've kind of assumed that mie of figurehead," he saw of his low key presence as nominal leader, "someone to take final responsibility, someone who's willing to sign the cheques. But you can impage a concept of Mimro without me, just as you can imagine a concert of AMM without me." The AMM influence is still evident, however. Rowe intends the first part of the orchestra's appearance in Bologna later this year to be "a concerto for piano and electronic orchestra with John Tilbury*.

Rowe listens to "an enormous amount of music", but declares himself "critical of everything". He finds the French razz scene "utterly appalling, a total disarace", but declares himself "very very commistio" about the improvised music scene at the moment. Among the younger players he admires are percussionist Lé Quan Ninh, Metamione's Jérôme Nottinger on electronics ("I consider the Cellule D'Intervention Metamkine as one of the great groups, notwithstanding enybody," he says) and guitarist Pascal Battus, whose trio Phéromone are due to release a CD on

"We had an invitation for AMM to play and for Post's Bectro-Acoustic Ensemble to play," he says of the project's genesis. "Unfortunately John Tilbury didn't want to be away from his family on that right, and I think Barry Guy wanted to be in the Swiss Alps... So we did it as a due. Everybody wanted to be somewhere else!" Indeed, one of the album's many amazing and poligrant moments is when Rowe's radio chances upon "Strangers in The Night" - who was out there.

alone, listening to that radio station on the one night above all others that brought families, friends and even total strangers together in a spirit of festivity? Although music keeps Rowe busier now than he has been for

Hardly any saxophone players, with the exception of John Butcher Violin is vet to make a breakthrough. But I'm sure it's Evan Parker has written that the only way of practising

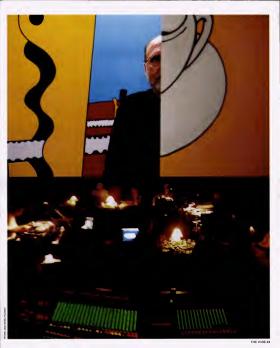
improvisation is either to actually improvise or to think about improvising, a sentiment Rowe would no doubt concur with. "I don't rehearse. I never practise. I never take the guitar from the case. I only ever touch the guitar in the centest of performances, unless I rewre the pickups. I can honestly say that after 40 years I still look at the guitar with absolute terror, I'm terrified of it. I'm never intrused to it. I still view it as something guite empty. Obviously you can't escape history, you can't escape memory, but I can honestly say that I continue to discover things I've never done in my life, and I constantly search for that." A beautiful example of that searching is the dun album with Evan Parker on Potlarch. Davk Rags, recorded in Names' Pannonica club on 31

one of the most important things one has in life. The visual arts have always been ahead of music, and might well continue to be. When I hear people like Toshimaru Nakamura, or Otomo Yashihide, they're working much more like painters." And what of Taku Sugimoto, with whom Rowe and Guster Miller recorded another exquisite album in 2000, The World

"I found working with Taku very easy, it goes back to AMM, I

think, and an understanding of economy. Reflection, philosophy, it isn't necessarily a question of what you do. As Michaelangelo would say, 'Drawing is making a line around your thoughts'. Your thoughts have to be very clear Taku's thoughts are very clear. My thoughts are very clear. I'd say my work is very narrowly focused. I think that's important, because in the musical arts, particularly in classical music the idea is that the more versadile you are the better - if you can play both ancient and modern music that's somehow better than just being able to play modern music. Whereas in painting. Mondean just hasically did the same thing. Even after the seismic change of going to live in America, his lines just thickened up a bit! I like that, I like the idea of working on something all your life." Harsh is out now on Grob Future releases include CDs by AMM & Christian Wolff (Matchiess) Mirren & John Tilbury (Frstabile), and Take

Sutimoto/Dtomo Nashihide/Keith Rowe (Alcohol), AMM are on four in the USA throughout April Printitive painter: Keeth Rows with one of his own paintings, used on the steere of Harsh (shove) Misses mercifical Revol's Impere 'orchestes' pictured during their 24 hour concert of Musique Action Feethvil, Massy, Frence, in



New York's 1960s scene is inconceivable without The Velvet Underground. Now, a recently unearthed series of John Cale's private recordings confirms the expatriate Welshman was the pivotal figure connecting The VU to La Monte Young's Theater Of Eternal Music and The Dream Syndicate, and the underground movie world. Edwin Pouncey talks to Cale and calls up Tony Conrad about the experiments that determined music's future. Portraits: Hamish Brown

"This is a song about New York in the 1960s," burs John Cale from behind his piano, by way of introducing "Style It Takes", one of the elegies he and Lou Reed wrote on the death of freed and mentor Andy Wirhol. A how of delight goes up in the audience, drawn here by the 'ex-Velvet Underground' line on the poster flagging tonight's concert at London's Queen Elizabeth Hall. More than 30 years after their demise, the music of The Velvet Linderground will not let go. The group were condemned as the antithesis of the 1960s. when they were living them. From today's perspective, they're emblematic of just about all that was good about that decade. Certainly, New York's vibrant experimental rock and Pop Art scene during that decade would never have been the same without them. And now that, with the passing of time. we have begun to breach the secret vaults of those with a vested interest in the official version of events, churring up long forgotten or lost documents, we're finally getting to discover the hidden agents of that era's astonishing creetwilly On the weight of all this new evidence - specifically archive releases of soundtracks for underground film maker Jack Smith, two anthologies of ex-VU drummer Angus MacLise's secontings and the speak peak Inside The Dream Syndicate Volume 1: Day Of Niagara (1965) in defiance of tonal min malist pioneer La Monte Young's veto - a lone Welshman in New York was the prvotal figure connecting the city's various cells of dissident artists and outsiders.

This Claim might signate on only the of This White Undergrand's flow training depotements. In the appears on energhtung debt shall consider the the appears on energhtung debt that countried in the days landing up to better global might be the control of the days landing up to better combitables. Now the immented release of a cesses of three combitables. Now the immented release of a cesses of the local cold feer her his The \$1950s, collected from Califs own too of appear made colassis and on the days of the Deaser local cold feer her her the signature, and considered by the 1050 of The Elements back continues have keep 1050 of The Elements back continues have keep 1050 of The Elements about continues have 1050 of The Elements and the California has well not as 1050 of The Elements and the California has well not 1050 of The Elements and the Elements 1050 of The Elements and the Elements 1050 of experimental reseason, citigernily working in his Lud ov Stroet, told (and deswhere) on a set of improvisations on organ, patter and electricistic. Determ Interpretation Lendar Der Dream Syndrosate Violenia Al Restures more sole works, as well as he increading with Deam Syndrosate Ostegapus, volvents told to continue and an interpretation of the Deam Syndrosate Central and destroet and destroet on the final sets of the less. Statistical biological on the final sets of the less Statistical Statistics of the final sets of the less Statistics. Statistics and the sets of the set of the sets of the sets

re Stering Morroson.
"It's like this staff," Cale says, seated in a hotel soon during
a short stay in London. "I yeak used to six abound in the
aftermoon and do something every day. I would get into the
habit of doing something and nover having a dull moment so
that I was sharps working. No matter whether I fet like it or
not. I would get on with something and something would

happen. A Protestant ethic was there with a venglance."
At the heart of this senes, and indeed most of the
experiments Calle was inevolved with leading up to The Velvet
Underground and just beyond, is the even present soar of the
power done, which living Control structured on the Thesiar Of
Etemal Missis by smptlying his violin and Calle's viola.

"People who have latered to it have expendinced sensory deprecision," insists Cale. "It had all those hallucinatory qualities, you could get comed away by just fataning to this certain set of hatmonics that were in a certain pitch range."

There was nothing going on that was even sension,"

confirms Tory Consad, down the line from his home in Butfalo, in upstate New York. "We care out of this tunnel with three years of the hovening in our ears." That reasing drone, developed under horocuse conditions inside The Drines Systicates, and honed to a starr edge on The Welvet Underground And Albon, is the true legacy of New

inside the Dream Syndicate, and floored to a sour edge on The Velect Underground And Alon, is the true legacy of New York in the 1960s. Indeed, much of the most timiling music since—from Glern Bisman, Sonic Youth and Spacomen 3 to the the dig crunched grand of Virena's Mego crow and farther affaild — dievis on drone power.

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"They're not exactly hi-fi but they have a rich thing about them. Some of them are typically raging around the room in a stupor trying to get an idea, but the violin pieces that are so studiously out of tune are really special"

"It's not a passive term," replies Conrad, asked about the meaning of The Dream Syndicate, "Syndicate sort of carries that resonance of crime sundicated it's like we're some kind. of high powered cabal that is concecting this dream energy."

The past unwound

Frected by a Lou Reed-led nutsch from The Velvet Underground in 1968, John Cale decided to move on, After all, he was now married to successful Sastron designer Betsey Johnson and had just signed a solo recording contract with CBS. It was time to no himself of the past's clutter, such as the box of Lucion Street joft tapes he had amassed since his tenure with The Dream Syndicate. Loath to simply throw them away however, he asked his former Syndicate colleague Tony Conrad, who had since moved upstate to Buffalo, if he would become the temporary custodian of the tages and a selection of equipment from his VII days. The old Vox arm vanished up to Buffalo, much to Storling [Montson]'s chagrin; he never let. me forest it." Cale sizhs. "I knew that Tony had them and I thought that was a safe pair of hands. Then I forgot all about them, I didn't remember what was on them. Mostly because they are just impossible. Some of them are on four track recordings, some of them are on two track, and some of them were reversed inside the four track. You would have two going one way on one piece and then one sking the other way on another, you'd need a mixer to separate them out.

The tapes lay domant until the BOs, when Corrad touched base with Cale about the possibility of acquiring copies of the recordings they had made with La Monte Young and Marian Zazenia "In the course of our discussions I memored that I had a whole box of tapes of his," chuckles Conrad, taking up the thread. "He shreked with concern and said that he'd like to get them back right away. At that time there was a flush of Velvet Underground bootlegs burgeoning on to the market and John was consequently in a mood of despair regarding the possibilities that all kinds of junk would find its way into the public ear I was more than happy to return the box of tapes to him."

During the 90s, however, the mushrooming interest in the 60s New York Solio scene encouraged Contrad to release some treasures from his own archive. He first worked on recordings of himself, Cale and Angus MacLise accompanying spoken word pieces by understound film maker Jack Smith. which were publicly aired at the opening of the 1997 retrospective Flaming Creature: Jack Smith: His Amazing Life. And Times, at the Institute for Contemporary Art/PS1 Museum in Long Island City, New York, When Cale performed live at the same opening, the enthusiastic reception convinced him and Conrad that there might actually be an audience for their early experiments. Cale returned the box of tages to Conrad to work out how the 40 mets insure could be

sonically salvaged. Conrad recalls. "We talked on the phone and John said that his technical person had indicated the only way for him to resuscrate the tapes would be to bake them, make a one-off copy and see what you could do. It would be expensive and 'touchy'. I said, 'John! I just got out the old machine the tapes were recorded on and played the damned things back!" With a little atternor to equalisation, erceters, I was able to make them sound better than ever." After procrastmeting over the daunting prospect long enough. Corned finally "buckled down" during the autumn of 2000 and "listened to the whole

mess of them". The playback sessions were a revolution. Although primitively recorded, the music possessed a power that was still unique and impressive. "I found that there was a collection of just extraordinary stuff that rose from the mix." Constit continues, with mounting excitement. 'A lot of the material that was instrumental had obviously been recorded with some attentiveness and forethought. Some of it was more casually done but a lot of it was recorded in a time when recording was really a special thing. The home recording business was nowhern near as peruasive and every to arrange as it is today. The whole process was something you thought about. The microphones were very poor, you took a reasonable amount of care and then you went for it. What you got was what you left on the tape."

"They are not exactly hi-5," confirms Cale, "but they have a nch thing about them. Some of them are typically riging around in a stupor trying to get an idea, but some of them the wolin pieces that are so studiously out of tune for example - are really special."

Sun Blindness Music

The first CD consists of three solo oveces (one features) Sterling Morrison on gunar, according to Cale) recorded between 1965 and 1968. The opening "Sun Bladness Music" is an astonishing extended organ work from October 67 wrenched from somewhere deep inside the electronic bolly of that most rock 'n' roll of instruments, the Voc Continental. Yet it initially conjures an image of Cale seated at a pipe organ in a Welsh Methodist chapel, dently pressing down the keys to release a Wesleyan swell that slowly ascends heavenwards. As Cale's playing slowly tunes in to the constant drone, it churns up a pacophonous clamour that morphs the music's original pastoral scene into the towering

skyline of the city where the expathate Welshman had settled. "I just remember sitting in the left," says Cain, recalling the emotions that went into the piece. "It was when I was married to Betsey and she was traveling a lot. I'd be up there in my loft and I could make all the noise I wanted. It was really just improvisation, I was just trying to get the most I could out of the beats in the key that I was in. But I didn't have a formula about it like La Monte did

"It's that good because there was some emotion in it," he continues. You can really hear that I was attempting to do something and be expressive in it. I think at some point I ammed some of the keys at the too end of the keyboard and used those as a drone. It was all Dorian It was afterwards that I thought of the Ittle! "Sun Blindness Music". As the music plays on, it fleetingly suggests La Monte

I'd have a go at turing the organ," replies Cale. "I got to the 21st harmonic and never went any further. Then I tried to put it back again and that's what you've got there, an inaccurate attempt to put it back into well-tempered tuning. Generally it was to use beats and just get all the different sounds that I could from out of the organ

Young began The Well-Tuned Plano in 1964, a year after Cale had left the Berkshire Music Center in Tanalowcod. Massachusetts (which he attended after winning a Leonard Bernstein scholarship in his final year at Goldsmiths Teachers' College, Landon) for New York to join his mentor's Theorer Of Elemai Music group. "I didn't know what avant garde music

was going to be like." Cale confesses, reflecting on his move to America. "but I thought New York had a future and Europe didn't." Although The Well-Tuned Plano was still in an embryonic stage when Cale arrived, he found himself

irresistibly drawn to the Cagosan ideas Young was using in its construction, "It had a lot of allure," he admits, "The way that he played the piano that he was using at the time was very hypnotic. He would find sample phrases and just treat them very sporadically. The thing with it was that, when he played them, I don't think he could have used the foot pedal. He could never sustain any of his passages, so what he clid was always very dry. He didn't tune the whole plane. He tuned maybe an octave or two of it until they were right and just played those, if he had put the loud pedal on, he would have been playing in the well tuned space of two octaves, or whatever. He'd get resonances up and down the piano which would be horrendous. Well, it would be interesting for a few minutes, but it would have driven him nuts." Cala's classical music education was one factor in securing an invite from Young to join the group alongside himself, his wife Marian Zaznela, violinist Tony Conrad, hand drummer Angus MacLise and saxophone player Terry Jennings, US minimalism's most

unforty neclected composer whom Cale affectionately describes as "the slowest man in the universe". In the world of La Monte Young, however, slow meent power "Slowing down time was his idea," asserts Cale. "Doing the Chinese thing of really not thinking in terms of seconds. bours and minutes, but in terms of days, months and years." An additional power source was the extra volume provided by Conrad, who fitted metal stress and electric pickups to his wolin and Cale's viola. The resulting jet engine roar elevated the group into another sonic dimension.

"When I was playing three strings all at once on the viola. the physical interaction with the instrument was much stronger than when I was playing classical music." Cale explains. "When playing normal viola, although they are there, you don't really feel the Just Intonation and dissonance tones. As the strings were amplified it was just what you heard, they all sort of grabbed each other because they were all vibrant in a ratio, it was like a lock that physically happened between the parts of the instrument, and when that happened it was very strong."

Montonna the music's interse hypnotic effect played at high volume, the group aimed it at the audience like it was some kind of dream weapon - as Angus MacLise would fitte one of his happenines.

"There was this whole theory about hypnosis and alpha nivitims that we all sort of slipped into towards the end. confides Cale, "We were tuning to a 60 cycle hum. The third Young's minimakst masterpiece The Well-Tuned Plano, Was harmonic was BO cycle tuned to the refrigerator, or to the this deliberate? "La Monte was doing the plano so I thought hum of the amplifier system. In order to tune you had to hold one of the cables [makes low hum], then Tony would tune first and everybody else would tune. That meant the key we were really in was ten cycles; alpha rhythm. Which is what the brain expenences in dream state. When I left to join The Velvet Underground, I thought, This is how we can manipulate minds'. We could really play around with people's sensibilities and stuff like that with idee. Theoretically, at least, we thought we could."



"The key we were in was ten cycles; alpha rhythm. Which is what the brain experiences in dream state. When I left to join The Velvet Underground, I thought, This is how we can manipulate minds"

Inside The Dream Syndicate

The second and third volumes of New York in The 1900s to an Cash's Californians with various members of the Drawn Sprincipus, must routinly the last Forty Johnson, the Drawn Sprincipus, must routinly the last Forty Johnson, the Company of the Private Cash of the Cash of

But is a representative of his style?

"Yesh, very hast," he node. That's what La Monte always sked about it. They were both not the same scales and staff. He got clear to Terry Jennings with his parine playing than he wer did with his seas playing. He (Young) was always off on a fast edde with his sea cleans, but ferm was kind of a

doleful, moody kind of player. La Monte got into that much more on the prene? Jennings and Young first met in 1953 at John Marshell High School in Los Angeles, where they were both studying music. During the late 50s Jennings incorporated Young's sustained

tones and expanded time concepts into his own compositions — two pregnamines of which were performed by Young in 1960 as part of the series of concerts he presented at Yoleo Cho's lots.

"Terry had been a friend of La Monte Young for some

"Terry had been a hend of La Monte Young for some considerable amount of time," expands Yory Conad. "Terry was a kitch be met who happened to have an estisordinary gift as a steephone player, which La Monte also was. Terry could sighteed Schoenberg and stieff, but he was also an improvisor.

The had a problem in that he get strong out very centy in the list, he was allegary specified and reconstrated in the moused of this parents he come tran, as I understood it. The mouse of this parents had been also all the second of the world had a good 45 second pulse before the was allen one would be a good 45 second pulse before the was allen one would be a good 45 second pulse before the was allen one would be a good 45 second pulse before the was allen one and the conservations of any other hands are second to earth. I very was any hypical pipel and the immace was constraint every show, and we have the conservation of the contraction of the was contained before the contraction of the contracti

Cash had been misodaced to knoming by Young, shortly after his armain in them You. A tile we work both boshing for somewhere to live, it seemed logical to find a place together. Enternally they meed into a life spece in Leigherath Street, just bolon Canal Street. They level in this cinemous, determinely than and usuasisty does life! Freemelme Corrad, "In which there also lived a perposteriously overweight call. The commonitors than as of chemically life labb of an recall indices and creating view proof in plants by withoping the but around the runker of the labor."

The cat's name was Marcus, Cale recals. "Marcus was all nght," he smiles, "he wendered around and didn't do viry much." The cat's name siggles the memory of a legendary incident involving all three left divellers and a can of other. "Once is a while we'll get some other and get high," relates

Dale, with a sendence gists. Them; would put on a shirt and the son is looked bit on a both, were bracen to them went down to the otherwise Stagen; settler — which was possible to do in those days — gat a can of either and between the benefit is book to the lots. We excurd go up to the notif, open the can and just sit and born out there of the deliberois. Which was deliber just age on, through, was that fatherois would be waiting around and middleng are gainer or legs. The thing is that Marcian Robbing or gainer or legs. The thing is that Marcian Robbing so gainer or legs. The thing is that Marcian Robbing so gainer or legs. The thing is that Marcian Robbing so gainer or legs. The thing is that Marcian Robbing so gainer than the stage of the legs of the stage of the legs of the stage of the legs of the whole blooks!

The late Angus MacLise, who died of maintratition in Kathmandu, Nepal on 21 June 1979, a mother of the Dream Syndexie's members whose muss had remained shrouded in obscustly writt the recent release of two complaions of his work As well as powling me hand drum and termbourne bedobest or Terry's Cha-Cha*, his climbation and termbourne bedobest or Terry's Cha-Cha*, his climbation

and tembourne beddeed on "Terry's Cha-Cha", his cimbation (a type of distinuer) soccrepanies Cale's gutter on disc two's "filed Social", after held wandered in on the session and started playing. "I don't their there would have been any port in saying to him. Yangus, we're bring to make a record need areas. Pristay at

her of table, can you be ther?" Colle regions. The results of the control of the collection of the col

say. 'Oh, you mean I have to show up at eight o'clock to

Yet, as Conrad explains, concepts of time and place - his immediate surroundings and how he physically related to them - were central to MecLase's poetry and music. "A lot of what he was concerned with had to do with the calendar, mythic forms, space and the character of the surroundings," he elaborates, "He made every effort to tap into what he found to be important undercurrents of understanding lodged in landscape, and in the connection between people and the physical world. Atticulating his relationship between his body and the objects around him was partly a conceptual negotiation that he enacted through his poetry, and partly a kinetic and tactrie negotiation that was enacted through his music - his physical contact with instruments and other objects. He wasn't inclined to play with stoks, he wanted to play with his hands. The way he used that relationship that he had to the world through his touch taught me a great deal about music, performing and being a player in the world."

By way of illustrating MacLise's tactric approach, Conrad relates an incident inschring himself and the drawmer during a Dream Syndrate whethersit, "Angles asked me if he could try playing the violin," he recalls, chuckling, "I said with a smile out of the side of my mosth. "Sum Angles, give it a cross," and handled it over to him. To my extensiment, he just put the bow on the strings and played the shift out of it. It was awesome. He played beautifully, just right away it wasn't like any other violin playing I had ever heard in my life before, it was very energetic and obviously regulated by his expenience with prepassion."

MacLise's work as a poet also influenced The Dream Syndicate, Indeed, the title of the recently released Oay Of Alagera CD is taken from his Near, a calendar of names which, according to the original publicity sheet, "has rendered an invaluable service to all who found the eastern of setting down a month and a number despicable". "La Monte, Manan and I -- and I think they still do to this day -organised our activities according to Angus's calendar," states Cale. Year was published in 1962 by fellow poet. occasional musician and film maker Piero Heliczer for his imprint, dead language press. In 1965, Heliczer and MacLise staged Launching The Gream Weapon and Rites Of The Oreem Weapon as a pair of full-blown multimedia nitual happenings at underground movie guru Jonas Mekas's Onematheque, housed in Astor Place Playhouse, La Monte Young, Manan Zazesia, Tony Conrad, John Cale and the other members of the just formed Velvet Understround provided the music. VU guitarist Sterling Morrison painted a vivid picture of what went down in an essay for literary/art journal Little Cassar 9: "In the centre of the stam there was a movie screen, and between the screen and the audience a number of veils were spread out in different places. These veils were It variously by lights and slade projections, as Pierro's films shone through them on to the screen. Dancers swirled around, and poetry and sone occasionally rose up, while from behind the screen a strange music was being generated by Lou, John, Angus and me: I think that Piero was back there sometimes too, playing his sanophone. The whole event took place in an atmosphere of dense smoke. from all the incerse that was burning. I thought that it was Impressive and pretty."

Pressing them to elaborate on either Oreom Weapon performance dows blanks from Cale and Conrad. However. they both remember Heliczer. "Piero and Angus Ined together," explains Conrad, "Piero with his wife, and then Angus was staying there with his grifnend. When I first met them they were living on 9th Street, upstairs from Marian Zazpela's loft where Jack Smith and I staved in the summer of 62. They saw eye to eye, they worked in a similar way. Piero was a great impresario. He printed up the posters for the first showing of Jack Smith's film Flaming Creatures. He printed and self published his own poems, by which I mean he physically set them and proted them. Then he would mail out announcements to colleges and sell little chapbooks and stuff. He was a much better ordaniser and operator of that type than Angus was." "Piero was a strange, strange bird," adds Cale, "I saw him.

years later penhandling on 8th Street and 6th Avenue, He was playing around with these other burns along the street, He tred to hit me for some money to get his movie out of London, ITV or whatever, I couldn't believe the way he looked. He'd lost at lot of betch' Despite these desmost cutries in his anatisc carrier and lifestife, Heliciar's forumes sook an upsawing when he and his family moved out of New York with

Clockwise from top left: Cala with ex-wite Belavy Johnson, 1966; enapped by Billy Name during the Factory and, circa 1966; Cala as a temper in Weles; with Harry Kreut, administrator at Tanatarycook, 1962



"I didn't know what avant garde music was going to be like, but I thought New York had a future and Europe didn't"

his family so live in Présur-Ou-Perche, France, Tragosile, he dod in 1997 in a collision between his mopped and a car. Holizon remarks, however, an important, if currently controlled figure in the GSs New York underground scene, "Ohl yes," agrees Control. "Ne was a strong participant and haid an imposit presence. Piero was an atmospherest."

Slowly peeling

In the summer of 1996, Firm Culture magazine published bing Cornells affective-currenterfoot Tussale the Chesmi Systochies," a minting execution of the group breaking shought on the other chest, Part the years pass, the valids, "We fill be have consociations of the charges: the valids should like controlling the valids that the valids as the chest of the charges the valids as the charges the valid that the va

Coming out the other side of The Dream Syndicate to join The Velvet Underground, Cale wired up what he learned about the power of drones and long, drawn out tones to the crackling electricity of The Velvet Underground's rock 'n' roll primitivem. Out of this collision of elements they showered symphonies of noise and completed beauty over And Worhol's The Exploding Plastic Inevitable happening at the Dom in St Mark's Place. They also exercised drone power in long, churring improvisations like "The Nothing Song" and "Melody Laughter" at a 1966 concert in Columbus, Ohio. Sadix the only official documentation from this important transitional period is the ten minute fragment of "Melody Laughter" included on The Velvet Underground box set. Peel Singly And See, Out of these proteon improvisations they evolved their brilliant debut album, Velvet Understound And Nico, where drone traces of their most experimental phase are especially evident on songs like "Black Angel's Oeath Song", "Verus in Furs" and "Heroin". However, when they esturned to full-on aural strobe assault on their second album Wivite Light/Wivite Heat, it drew such negative press and managerial flak that a demoralised Reed elected Cale and led the group into calmer and more commercial waters.

The silk played in the (organit) IV was offerent, acknowledges Clay, regarding the experimental region that he fibrated into the group. The electric viola in the VU was a aspectify to create space behink. It mailly came to the fore in "Wester in Furth". I show words in "House", but "Horizon" was electricated form, driving and change and driving, like a rigat. Entiphopoly was starting on a piction and there was blee sky behind at and the content in which you head things gave you a sense of covers.

"To some extent took in fall was an instrum outstand phenomenon," reports Connod, "but it was unclear at that time because it was so appoint dispituhe with the sense of it being a commercial medium, a manufactured misse, an industrial product. I think their what I plan ind was to fiting all the energy of a strongly urben presence, whet we would call "art music", into focus as a component of ord; and only the product of their works of the sense.

Evan after his ejection from the group, Cale still lept in contact with mythin guitarist. Sterling Momson and drummer Moe Tacker, both of whom feature on Cale's experimental music tapes, Momson surfaces on "Summer Heat", on the second volume of New York in Title 1960s, playing findless.

gatar strugts a wall of distortion. Call strikes welly at the memory. The way we git distortion was to use the Wolfernak tope head? The explains. Tudy gather sole woods go into the Wolfernak, out of the based and into the emp. it did what it was supposed to do. There are two gathers playing, flow wes the blue Girtsch which we took all feets of and included it addictable upleases, because them are nowhere near as

the clid's section which we share the east personal and absolution) underlook, bestude hands are nowhere near as present as free and the clid's have the clid course, and he application and the climber of the climber of the climber of age different patients and of the glidat but you can't mailly hold the carriers down because there are no rotes. It's like hold the carriers down because there are no rotes. It's like hold beging the configuration of the Level East Solds. Sealing, head plying throtting patter. He would set there for hours just indirect processing the control of the contro

The last term Cale and Microson played degether was in November 1994 at the Andy Wantiol Museum in Pittsburgh where, along with More Tucker, they were invited to "perform new muse to eccompany Andy Wantid's select films Ariss and Earl." What should have been a groups entured, however, was highted by the realisation that Morrison was sensusly if with course.

This is well feet to the that we got any when got Stemes, we not well, results (about For the three days that we were more werybody was mally puzzles and disturbed by what element of some state of the state of the some state of the state of the some state of the s

vectors of Refur, fail vera later performed and monofest at herer Selbertage on Liuf, Fance verifice, Subsert, galanset, all Case and This Solder Soling Quarter. It was an entirely and the solid had a code to wash and by the stree we had stend at later accose that was belief to get the solid s

remembered the part, she made notes. I don't know what the notes looked like I was having enough trouble reading my own. It was a very tense and concentrated time and I guess we guiled it off."

This highlight from this version of Alsa/Ear is Cale's updated take of Noo's "Facen Warmas", where he rescentibility.

recycles the nationals that are a part of the triskey to create answer. Something new and except, the does powering sinistra on Outcot Alexa, the bable for You, which listures "Nebrulger under the control of the list sanger's voice, taken from a feasible treat for the whole Any Whirtfall false for the "Rightfall" particulation of the control of the

the noise, because there are people talking everywhere. To get clear words from her from that recording was really hard. We put if in ProTools and doctored it a bit, in the end if was worth it just to hear her voice as a young girl again."

Beyond the Dream Syndicate

we "John a a todi muscuni" dediren long Cornel complantally get "Felic curre to the collaboration that we were working with a great of the current collaboration that were working with a great collaboration that were worked, while musch of which was unformatively seen recorded, John ling appared a traversions and appared to the control of the control

strooms and support the experimental results charge on that sooters for French references flow Prilings Germs, Oliver Assigned and Xoletz Beauvois; and for American movies such as Julian Schneboffs Beauvois; and for American movies such as Julian Schneboffs Beauvois; Soot Andry Window (feer busyon of Werholt's attempted seasons, Valence Solaras) and the same disector's American Psychology, a project which evidently analyted. "It was an applicance in many ways, but I get to be very good of what I was supposed to be doing: the Issayin." I was an applicance in the supposed to be doing: the Issayin." I happened to record the color search for some destination.

asson the section with on longer than study and deletal were dropping the feet. Big had to be less, to high two cells to do an eight part cells posed and credict up to solving them. What supported we that eight one may do for longer than the section of the section of the section associated in an affirer to more. I compress that sectionally in an affirer to more. I compress that sectionally in a section of the section section and the section of the section section and the section of the section that was much more interesting than actually fitting the rad to the head. It produced a west disables where the file filested of shall the misce was trying to do and that's and the section section of the section Carle's soundboard disk the section of the radia containing the section of the section of the section carles soundboard disk the section of the radia containing the section of the section of the section and the section of the section of the section section of the section of the section section of the section of the section se

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The Primer

The Wire's bimonthly guide to the essential recordings of a selected artist or genre. This month: Brian Duquid tunes in to the drones, phase shifts and altered temporal states of early minimalism, Illustration; Savage Pencil

Minimalist music resists definition as much as any other genre, but since its emergence in the mid- to late 60s, a number of features have beiged to characterise it. Its influences were many distwine on American comprisers such as John Case and Morton Feldman, and Europeans such as Olivier Messiaen and Anton Webern. At the same time, its first fruits bridged the gap between jezz and classical without degenerating into mem stylistic appropriation, its borrowings from non-Western musics, from Japan, Indonesia, India, Africa and elsewhere, acted as cues to radically dismartie narrative and authoritarian elements of traditional Western composition Minimalism reacted against the quest for greater intellectual complexity then exemplified by composes such as Kerlberry Stockhausen and Pierre Boulez, by seeking to create equally challenging music from far simpler means.

Typical features of early minimalism included greatly extended durations, steady and modular repetition, a focus on the done, and an interest in overtones and the harmonic senes. The music only acquired the 'minimalist' tag in the mid-70s: before then names coined by critics inve a mod idea of what it was about process, hypnotic or systems music. The connections between the minimal visual art of the 60s and the music that followed are well known. Both dealt with the phenomenology of perception, reducing material to a minimum to allow spectators to establish their own relationship to it. La Monte Young came to minimalism via the post-Dada conceptual art of the Figure movement at the beginning of the 60s, while Stove Berth and Philip Glass numbered minimal artists such as Richard Serra and Sol LeWitt among their friends. Early on, they performed more often in art salieries than traditional concert halls. If the repeated meniar recometry of LeWitt and Judd's

sculpture was an equivalent to Glass and Reint's stuttime modules, then dione proneers such as Charlemagne Palestine and Phill Nithlock related more closely to the 'southus' colour - market efforts aren't available on record chemistry' of Mark Rothko or Yves Wein, La Monte Young was very much the music world's equivalent of Klein. Both had an interest in immersive, undifuted fields of tone; both explored the boundanes between art and life in conceptual works; and both had a remarkable talent for self-publicity Minimalist art and minimalist music have both been

criticised as antisocial and ami-political; further, they've too readily co-coted by commercialism, whether as fover art or as background music. But such attacks are too simplistic whereas most politically engaged art struggles to avoid didactioism, minimalism focuses on the issue of perception. returning executions to their Self. At its best, minimalist music eliminates the tyranny of time - and Tony Conrad has written of the music's ability to aboush the authoritanan composer. History suffers from the perspective of the present - it's

easy to overship certain figures in the light of their personal mythmeleng or later commercial success. The conventional focus on minimalism's Rus Four (La Monte Youns, Terry Riley, Steve Reich and Philip Glass), for instance, has obscured the efforts of composers for whom minimalism was a peripheral interest such as David Rehiman or Philip Corner Glass himself has been at pains to note that, by the end of the 60s. he was just one composer in a rapidly expanding scene, with

artists often performing in each other's groups. As an overview of early minimalist music on record, this Primer makes no pretence to providing a meaningful survey of minimalist music making in general, for which performance not always documented - was such an important aspect. In the 90s Jahale such as the Cortical Ecuaristics and Alex Marshon have rediscovered much unfairly foreotten music, but a great deal more remains in arrhives, while a significant cross-section was never recorded, or has been lost forever.

Trying to connect just where manualism started is inevitable funite. When the first identifiably minimalist pieces were composed, they were still entangled in older traditions, and nobody at the time had any idea what they prefigured. Admirers of La Monte Young frequently cite his 1958 Trio For Stones on otherworldly exercise in entremely quart sustained tones and silence inspired both by Webern and Japanese gagaku, But Yves Klein's Monotone Symphony had been notated and performed the year before. Also, Morton Feldman's 1957 Plano (Three Hands) shares the silences and sense of suspension of Young's Tho, and Christian Wolff had been writing music restricted to three notes as early as 1951. Several of Young's early associates (Tony Conrad. Onyld Selteman, Henry Flimt and others) knew Wolff from Harvard. Terry Riley and Terry Jennings were both quicker to follow up Young's radical interest in sound sustain then Young himself, but as with his undersably remarkable and beautiful Trip, their

TERRY RILEY MUSIC FOR THE GIFT/BIRD OF PARADISE/ MFSCALIN MIX

COSTICAL FOUNDATION ORGAN OF COSTIL CO The first of Cortical Foundation's series of Riley archive releases contains two pieces of mere historical interest. Mescalin Mix and Two Planes And Five Tape Recorders. alongside his 1963 minimalist breakthrough - the music be produced for Ken Dewey's play The Gift in Pans. Recordings of Chet Baker's group performing Miles Davis's "So What" and a fragment of an actor's sentence ("she moves she") are played, disassembled and soon repeated through the tape feed loops constructed for the composer by a French radio engineer. Rifey had already encountered North African music.

and his looped jazz fragments - each musician had been recorded, mixed and looged separately - bear an identifiable mark of that music's tonal ty. This sound sets the nattern for much of Riley's subsequent saxophone music up until the 70s. The looped vocals, which quickly lose the little meaning they had as they turn into ours polystythms, proved to be a major influence on Steve Reich. What's missing, however, is the amerammatic structure of later minimalism, and the tremendously varied, imaginative and exploratory Music For The Gift is all the better for it.

Riey returned to the same territory in 1964 with 8rd Of Paradise, based on an R&B piece by Junior Walker And His All-Stars. Any trace of the original has been eradicated in the process of cutting it up, changing tape speeds and playing it backwards. The resulting piece often sounds remarkably modern, with its rapid rightms josting against what might be 80s-era Industrial dwthm 'n' noise; and it's every be as important as an early sampling classic as it is for anticipating minimalist repetition. Yet it would be wrong to overstate Riley's role as an innovator After all, he must have been awars of Richard Maxfield's Amazing Grace (a 1950 tape piece combining electronics and voices), which sounded await at a time when Riley was still struggling with lo-fi home recording. Also, Torry Contad's Three Loops For Parformers And Tape Recorders had been performed in 1961 (when it was described as being "like an air-raid siren inside an oil drum").

JOHN CALE, TONY CONRAD, ANGUS MACLISE, LA MONTE YOUNG, MARIAN ZAZEELA

INSIDE THE DREAM SYNDICATE VOL 1: DAY OF NIAGARA TABLE OF THE ELEMENTS TOGODY CD

The debate own this artefact, released only last year, is, already well-documented. For decades, historians of minimalism have parroted Young's own account of The Theater Of Eternal Music as his performing ensemble, dedicated to performing the music he was developing. In this reading, the group's improvisances moved from frameworks created by Young and based on his jazz and blues background, into the oure Just Internation drones of The Tortoise. His Oreams And Journeys. In recent years, Conrad and Cale have both challended Young's version, claiming greater credit for their contribution to what they (but not Young and Zamela) called 'The Oream Syndicate'. Falling on a copy of one of Young's ealously guarded archive recordings, Conrad and Cale treated Oay Of Magara as an opportunity to produce the first 'public' CD release of any of this music.

At first, the CO feels very shoddy, but this may be deliberate, perhaps an attempt to disturb the myth and aura of





vensions summaring the music. Almost denoted of artexis, it, dispersions with the detailed like in either that characteris from dispersions with the detailed like in either that characteris from Cale and Corneal desote the music's unablatiled power. The recording faeld, it heady music, coossionally wavering third generation copy that outside off-consistent of the consistent of the consis

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alone is a remarkable testament to the power of the drone. TONY CONRAD EARLY MINIMALISM: VOLUME ONE THE ELEMENTS RESENCE SANS ARCO

Conned has said that "history is like music, completely in the present". He took his time coming to that realisation, but he has since pursued a strategy designed to disrupt and, where possible, replace Young's version of their shared past. His tacks is paying off — Young's uncompromising refusal to

release his tape archive has opened a space into which other recordings can render their own account of musical history. One commercial recording of the 'dream music' predates Day Of Nasiara - 1964's Four Violes, Conrad's solo piece recorded using overdubbed parts. It's perhaps the only solo recording ever made of their work, and Conrad onemally kept it private. Yet it's by far the best document available of any of The Oream Syndicate's work. This is drone music stripped of any notion of pristing perfection, an antagonistic lip-banng snart, a gauntlet recklessly thrown down that has never really been picked up, it's music from the heart of the sun: the vicious, acording, executiting howl of atomised nerves. Conrad's drone groans and sways, it vanes in focus from moment to moment, relentless in its search for an impossible timbre. As with Magaze, if nothing else ever emerged from the Theater Of Eternal Music's endeavours, we IN C

would be happy enough. In the 90s, Conrad made Early Minimalism as a senes of pieces that applied the lessons of postmodernism to the musical history he lived through The first volume couples Four Modins with three of them, each titled after a month from 1965, all asking: what if the group had not solt up and the dream music had continued to develop? Control has undoubtedly created some exceptional music out of this quest, as amone who has seen him live over the last few years will affect but unfortunately Volume One cinese't make do him justice. The drones are a little over-mannered, the sparkle and thrill of Four Vinles has been subdued. "April 1965" is particularly washed out and staid, while "June 1965" produces some unusual harmonic effects but substitutes grace and elegance for his more characteristic appression. Only "May 1965" reiterates the effervescent. some densus that Coread is clearly capable of coupling transcendental harmonic ecstasy to a biting, visceral posse. If it weren't for Four Violins, any one of these pieces would cank amonest the best examples of done minimalism, but as it is, they're very much overshadowed by their awesome

LA MONTE YOUNG THE SECOND DREAM OF THE HIGH-TENSION LINE STEPDOWN TRANSFORMER

THE WELL-TUNED PIANO

THE BLACK RECORD

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Well-Sund Anna. Bill of them are consortantly nore descripted Bill versions from the sign in the City. The former's like a literate for mountful lightpoint, stig prittle selffree the sign of the sign of the sign of the sign of the literatury literatur

TERRY RILEY IN C

IN C: 25TH ANNIVERSARY CONCERT

NEW ALBION MAD? I CD

TERRY RILEY/DAVID MINGYUE LIANG IN C/MUSIC OF A THOUSAND SPINGS/ZEN (CH'AN OF WATER) CELESTRAL MARKONES 160582 CD

TERRY RILEY/EDDY DE FANTI IN C/DJEMBE MATERIALI SONORI MASCECOTO CD

STEVE REICH/TERRY RILEY SIX PIANOS/IN C

In C. equipment the introduction: other cited as one of the massinguesce of Memoran problems composition, it played a major part in introducing minimation outside the gallery world. Compositing it is againg 1964. The Risky it was a major step toward from the Giff. The SS short meloids fragments of its sound, a major of the size of the size of the size of the size sound, and a size of the size of the size of the size of the discount time. The size of the size of the size of the size of the major of the size of the major of the size of the major of the size of the s

choice, although Réfujs intent is always to emphasize ensemble play and focus on constantly shifting counterpoint. The result is swriting, flicitering trance masses with instant appeal for priformers and instances allow. Its ownly availability on LP coupled with the musics' instanting, projective energy, took it to note and just audiences that would have been bailfied by most other mainthistic.

Offering considerable scope for imprevisation, the simple score in the functions for endiess completing, no be performance space allek. It's size a performance perceivance source allek. It's size a performance perceivance in the performance perceivance in the performance perceivance in the performance perceivance in the performance in the performance and others enterly requires. The first commercial recording, in and others enterly requires. The first commercial recording, in order (perceivance) and performance in percentage in performance in percentage in performance i

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Control, performed in 1990 by 31 messicans and singles who

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and unturied languor Fortunately, better versions of In C are readily available. On the Celestral Harmonies disc. The Shanahai Film Orchestra uses entirely Chinese instruments, alternal the introation as well as the musical structure, its instrumentation works extremely well, returning minimalism full circle to its obental inspiration. The presence of a conductor not only introduces more drama but paradoxically results in music that's less unlight and flows more feetly. The version by Elefonie on the Cortical Foundation's Read Streams CO (see below) is another revelation, performed by a rock-influenced Canadian dinun in 1970. It benefits from a mismeding of the scored mythm, a willingness to go beyond the score to maintain the grown, and a funishess that serves the music particularly well. Thrust along by a drummer and electric bass, the introduction of squelchy asychedelic keyboards is a marvellous reminder of just why Riley's composition was such

The Marina's Sonon moording by Stuly's Desemble Processions Ricerca, resumes the oppolicits, with of Stere Processions Ricerca, resumes the oppolicits, with of Stere Processions Ricerca, marriado, etc.) page to the make a dry compart of the study of the study of the study of the opposite study of the study of the study of the study of the processions of the study of stu

a revolutionary departure.

TERRY RILEY & PIERRE MARIETAN KEYBOARD STUDY 2/INITIATIVE SPALAX 14649 CD

TERRY RILEY REED STREAMS: UNTITLED ORGAN/ DORIAN REEDS/MANTRA (IN C)

CORROLL FOUNDATION CREAM OF CORRY CO.

John Tibury has recorded a set of Earry Riley's Keyboard
Studies, long overture and still arrelessed, which will
hopefully offer clear and fistenatio renditions. Until then, we're
study with the visions on of those two discs, neither of which

The Primer

melodic patterns, to be repeated rapidly "so that it turns into a stream of notes". The Spalax recording sounds a little like 1000 rats sourning across the strings of a piano at the bottom of the ocean, but it isn't completely without ment. Played at breakneck speed, the rapid repetition of

indistinguishable melodic cells causes them to mege into a hazy, flickening blur, the some equivalent of streetiamps in thick fog. Slowly, the sound metamorphoses into a throbbing drone, the piano's distinctive timbre replaced by that of a humming choir The overall effect is closer to Steve Reich's early plane-only pieces Plane Phase and Six Planes than most of Riley's own work, but deeper investigation is made difficult by the murk.

One of the three pieces on Rend Streams, Lingdled Oslan (actually Keyboard Study No 2 again, but sounding completely different) suffers from a completely different problem. Originally recorded for a limited pressure of 1000 porcies by Mass Art in 1966, the keyboard tone is crystal clear and the notes easy to combinations at every stage. This deceptively simple process follow, but they're accompanied by the clattering mechanism in Riley's faulty harmonium. It takes some effort to ignore it and concentrate on the music's rolling, nopling towert of looped notes like waves at see. It shares disc space with another in C.

albeit in the excellent Einforce version, and one of Riley's most stricing works, the indispensable Doren Reeds This was one of Riley's first senses excemients with the time-lag accumulator tape delay machine first developed for him by a French radio technician. It went on to form a key part of his music throughout the late 60s and early 70s Clearly influenced by the Moroccan magamat music he had heard on French radio. Riley layers loops of curlique saxophone and penetrating drone blasts, building up intocate rhythms and husely thrilling timbres, all of which gently fade away into the background as they repeat. The benely distributed Mass Art pressing left the way open for the

commercially released A Rambow in Curved Air (1969) to fix Riley's minimalism in the popular imagination; but Oonan Reeds is a far superior work, astonishing in its exotic vision and alorious in its enstatic majesty. STEVE REICH

EARLY WORKS: IT'S GONNA RAIN/COME OUT/PIANO PHASE/CLAPPING MUSIC

VIOLIN PHASE/MUSIC FOR A LARGE ENSEMBLE/OCTET Sacty, some of Steve Reich's earliest works remain unreleased.

Who wouldn't sout want his soundtrack to a 1963 performance of Alfred Jann's Gada theatrework Uby Rox. featuring clarinet, strummed violin, and a leason placed through a traffic cone? Melodica, his earliest attempt to apply tape logo phasing to instruments rather than voice, is only available on the 1986 trole IP completion Mysic Prom Mile (Mile) College no number 3XLPs, along with some of the strangest

and most radical music of the 60s. Inspired directly by Riley's early tape works, and informed by a sense of impending apposalvose that still lingered after the Output missale crisis, 1965's It's Gosto Rain was Reigh's first major work. It is based on a preacher's sermon he had recorded the previous year relating the story of Noah, As yet Reich had not conceptualised his music according to a nasmus process. Though the preacher's voice is out up and looped repeatedly. Beach selects different parts of the phrase. shifting the emphasis between words for several minutes. before slowly audising his twin tape loops out of phase with each other. The voice sounds like it's trapped in a marking

filled with distorting prisms that multiply its paranoia and

sense of impending catastrophe. Technically, the interest is in

does justice to the music. Keyboard Study 2 offers a set of 15 how the changing relationship between the two loops produces megular, endlessly transforming melodies. But what makes it's Govra Rain so memorable is the sense of alteration and discrientation developed in its second half, using a completely different and much longer preacher fragment, multiplied over eight combined loops. The following year, Reich made Come Out for a benefit concert following the conviction of six black teenagers for murder armost allegations of police beatings. Come Out is already more concerned with sample process than its predecessor, and the result is a mesmersing lesson in the hypnotic power of repetition. Like Alvin Lucier's I Am Sitting In A Room, composed three years later, the process eventually

series of cycling melodies and drones lavered over each transforms the voice into pure rhythm, a blanket of whispery noise, erased of meaning, In Plano Phase, a set of three bird melodic patterns is played by two planists. Almost imperceptibly, one pulls away

from the other, sluring articulation until he is an exact beat. aboad, even as the superimposed melodies create different generates an extremely complex texture that is essentially static set always on the move. As trance music, it's easier to grasp and more successful than Riley's Keyboard Studies. Compelling in its remarkable subsulents. Brigh's spartan repur successfully passes minimalism on the razor's edge between entrancement and ennul. The subsequent Wolin Phase sets a solo performer against three preseconted type tracks, https/indthe melody into sharper focus when he or she 'doubles'

patterns resulting from the phase changes. He would later discard phasing, but for the moment it gave Reich his musical

DAVID BEHRMAN WAVE TRAIN

ALCO MARCHEN PLANS R ANNIN DOLCO

Along with Alvin Lucier, Robert Ashley and Gordon Mumma, Behiman was a member of the experimental collective Soric Arts Union: he was also in Darmstadt at the same time as Cornelius Cardew and David Tudor Perhaps his best known contribution to the 60s avant garde was persuading Columbia to release a senes of recordings by contemporary composers, including Terry Rifey's to C. Behrman's own music developed an intimate interest in the nature of sound out of early homesoun electronics. The title track of his 1966 piece Wave Trave, currently available on the Milanese Alga Margher label. combines resonant feedback from two miled-up grand pianos to create dense, metalike waves of vibration. From the same people Players With Circuits explores similar tentiony while adding more electronics and a greater variety of texture. Unlike better known minimalists. Behinnen had no overnding aesthetic production. His sounds are the simple product of playing with technology, but their combination of sonorous sparide and meticulous restraint shares minimalism's drift towards egoless some immersion.

TERRY RILEY

DUNDATION ORGAN OF CORTS CO.

POPPY NOGOOD ALL NIGHT FLIGHT CORTICAL FOUNDATION ORGAN OF CORTIA CO Rier has said that after in C he abandoned conventional

composition, adapting his cyclic techniques in the service of improvisation. This is not entirely true. The hour long Olson Afwas written in 1967 for a performance by a student orchestra and choir in Stockholm. It comprises 30 modular patterns along with the text "Begin to think about how we are to be". However, the differences from in C are clear pisht from the start. Unrelentingly brash and dense, with little space for quiet or dynamic development. Olson (IV is oddly prescient of

minimalism's mid-70s entry to mainstream consciousness, via Philip Glass's Einstein On The Beach, The instrumentation. including strings and brass, renders the melody far more bombestically than is usual for Riley, and the sound and density of its short, repetitive vocal parts are early similar to Glass's 'opera'. Mounted on a scale surpassing anything else the early minimalists attempted in the 60s, it is worth hearing precisely because it is so uncharacteristic of Rifes Academic historians of minimalism tend to discount Riley's later work, claiming it is no longer composition. Nonetheless, the music retains the Riley signature: progression through a

other. Only now they are generated mainly from saxophone, keyboards and his tape loop time lag accumulator. If Riley's music became less not and more lyncal after he abandoned strict composition, it could nevertheless still hypnotise and entrance.

For a good idea of what Riley was up to in the late 60s. Poppy Nogood 'All Night Flight' Vol 1 is every bit as delightful as the better known Rainbow in Curved Air. Here he uses the tape delay to fracture space, bending his musical fragments of organ and sax into impermanent and dreamlike veris, suffused with a golden radiance, it's a spelibinding expenence, as Riky effortlessly changes from glowing drones into swarms of tiny sonic butterflies.

PHILIP GLASS & VARIOUS STRUNG OUT CP2 105 CD

TWO PAGES/CONTRARY MOTION/MUSIC IN FIFTHS/MUSIC IN SIMILAR MOTION

Watten in 1967. Strong Out was the first of Philip Glass's minimalist compositions following his return to New York from a period in Paris spent with amongst others. Nadia Boulander and Ray, Shankar Although most histones place Glass at the bottom of a line drawn from La Monte Young. through Terry Riley and Steve Reich, Strate Out was one of several medes filess wrote before he had ever heard in C or Reich's tape music. One of only two currently available recordings (the other is Gradus - see below), it sits somewhat oddly on this recital by violanist Paul Zukofsky, alongside pieces by Cage, Feldman, Scelar and Xenaka, For solo violin. Strong But has no mother just a single stream of notes played at constant speed, its five note melody stretched to its limits by Glass's trademark additive process. adding tiny groups of notes with every repeat until each cycle comprises 100 notes or more. Undoubtedly inspired by Glassi's contact with Shankar even the most nation! fan of minimalism will be hard pressed not to conclude it is very

bonny, once the novelty fades 18 months and a dozen compositions later, Glass had arrived at Two Plades, a considerably more successful, not to mention more nidotous piece. All four works on Nonesuch's first ressue disc of early Glass are among his best. Unfuser and uncomplicated, they already sound much life his later 70s music. Music in Similar Motion is one of the most beautiful artefacts of early minimalism. But in place of the transpressive spirit of The Dream Syndicate or Reich's first mature works, Glass provides an unashamedly luminescent serenty. His sound, like Reich's, owes little to the World Musics that partly inspired his compositional structures, but it still carnes superficial traces of Chinese tonality and Bach-like counterpoint. Over the course of these four works, Glass's music grows rapidly in complexity, from the lengthy additive process but very basic instrumentation of Two Payes, to the intricate oquience of Sandar Motors, Here's, where the spellbinding trance of early minimalism mates

with the inexciable precision of arithmetic for the first time



ION GIRSON IN GOOD COMPANY

Possibly the only performer to work with all of the Big Four, saxophorist Jon Gibson is a pivotal figure in American minimalism, and an intriduing composer in his own right. His personal chronicle fills a few dans in its recorded history, and In Good Company (1992) provides a superb document of some of its richness, its earliest orace is Terry's G Oction Blues, a 1962 work by Terry Jennings featuring improvised szacohone over a repeated five note melody, supermossed in from ower a 12 har blues structure. Not only is it far from the go-faced acherence to regorous process that characterises later minimalism, it's also a rain conorduraty to hear the music's cyclical processes evolving from a more popular sense, it sits happily next to Tread On The Tray, a 1964 Yeary Riley composition dating from immediately after In C. Written for a jezz group that Riley and Gloson were part of, it's an interesting, even jolly capp, if somewhat overlong, Reed Phase (1966) was Steve Reich's first piece with live phasing. The saxophorist performs a simple five note melody advinst two precedented tracks of the same moving slowly through its senes of changes of phase relegionship. Reich benself dishked the mece, finding it too simple and borne. but its very simplicity and Gibson's purity of tone are guite refreshing it's certainly more successful than Philip Glass's 1968 piece Gradus, written for Glason's solo sax, which the composer describes as "a better version of Strung Out". As with Strong Cyc. it marks the limitations of minimalism as. pure structure and process. In Good Company also includes a lovely saxcohone version of an ana from Glass's Existent

On The Beach as well as Gibson's own Song 3, inspired by RICHARD MAXFIFLD/HAROLD RUDD THE OAK OF THE GOLDEN DREAMS

bagoipe and shenai music.

Any attempt to disentangle the paths followed by East and West Coast minimatism is surely futile. There are differences. though. While the concept music of, say, New York based Fluxus is very specifically intellectual in onein. West Coast minimalism is more characterised by innocence, pavety and concern for beauty. Although he's now better known for his reverberant plane music, there was a time when Harold Budd could write a score that asked the performer to begin a drone when the sun first rises above the horizon, and to after it very deschably until the full desc is wishle (Son. Prece). It probably received as few performances as his Circ. a day-long piece for sole gong, influenced variously by Feldman's graphic scores, minimalist painting and associates like Pauline Oliveros. Budd belongs to the side of manufactured is not afreed of simple poettiness. The Gaik Of The Golden Oreams and its companion piece Coeur O'Orr are both unashamedly gorgeous, and probably owe the greatest debt to Terry Riley 1970's Clair mostly comprises an E-flat drone on Buchla synthesizer, over which Budd improvises modal melodies, reminiscent both of Indien music and the baggipes. Coeur D'Orr combines a complex onson strimmer (similar to Charlemagne Palestine's organ music) with a fluttering soprano sax, already suggestive of the romantic direction he was soon to take. Originally released on Advance Recordings, this New World ressue doubles Budd's LP up with four early 60s works from former labelmate Richard Maxield. Though he was a pioneering figure and an important influence on the 60s munt gente. Maxifeld's preces here relate only tangentially to

ALVIN LUCIER I AM SITTING IN A ROOM

Lucier is primarily concerned with the physics of accustics and the use of electronic technology to explore it. His interest in the resonant properties of architectural space (most abvious on 1969's use of echo-location circuits in Vespers) is shared by La Monte Young, Pauline Oliveros, Yoshi Wada, Max Neuhaus and others. Much of his music relies on repetition. as on Bird And Person Dyning (Cramps CRSCD111), where a uncappy phantom sounds, or Clocker, where ticking disthres are processed to create complex rhythmic polyphory. Other pages, like Music On A Long Thin Wee, unlock the beautiful and complex harmonies latent in extremely simple sound sources. All these broically minimalist features appear in / Am Sitting in A Room, compassed in 1969, Lucied's voice recites a simple text, played on tape into a room, rerecorded from the room, and then replaced a total of 32 times. With each take, the voice becomes coloured with the room's resonant frequencies, in a glonously simple process that slowly transforms the dry text into exquisite shimmering vibrations

STEVE REICH FOUR ORGANS/PHASE PATTERNS

ROBI DROLLNEW TONE RDC6016 CE DRUMMING

A NONESUCH 755979170 CD The end of the 60s was, for Reich, a period of false starts and dead ends. Looking for ways to adapt tape phasing for live performance, he devoted much effort to developing a Phase Shifting Pulse Gate, only to abendon it as too mechanical. Although he was taking two steps backwards for every step forward, some pieces from this period remain interesting, Four Ordens is Reich's only experiment in pure drone texture. It stretches out the sound, with each organ note entenne slowly one after another and dropping out in sequence, so that several combinations of its core nine note diuster are heart before the cycle repeats. Underpinned by an entrancing, steady recorded in 1972, and are inspired by the texture of nature maraca rhythm, it defies boredom and remains blissfully enthraling, its companion, Phase Patterns, ups the tempo with paradiddle-like organ rhythms, treating them as a source of percong, bright outsted percussion. Structurelly it adds little to that retains an immersive, shamanistic edge, thanks to the Beach's earlier Phase pages, set as stoughtforward workness is, sheer density of sound assembled. But he deals with more highly attractive, and there's a huge feeling of satisfaction when the phases return to disthreic unison.

Typically lasting an hour, Drumming was Reich's longest and most complex composition to date. Requiring discipline and staming, it menains his most fascinating and rewarding work. Inspired in part by a five week thp to Ghana in 1970. Reich three in all the distheric techniques he had developed: building up and breeking down pattoms, phasing, etc, while gradually shifting instrumentation from drums to marimbas to plackenspiels. On first bearing, it is note trance music, but its ample patterns soon multiply in complexity until they sound like a live of independent-minded drummer insects all acting in sync. Once the singers join the marimbas, ribual gives way to screnity, charm and whimsy Later, the resonance of the glockenspiels creates an earle, ringing drone that is as impossible to grasp as the phentom notes themselves.

PHILIP GLASS MUSIC WITH CHANGING PARTS FLEKTRA NONERIJOH 795929225 CC

MUSIC IN TWELVE PARTS ELEKTRA NONESUCH 79/9242 0XCD Although the 1970s witnessed an explosion in the number of musicians determined to throw their own light on its.

seeminaly limited palette, composers such as Reich and Glass, who had oursued minimalism with the deadest dedication, were looking to go beyond their self-imposed

limits. For Glass, his narly works had established a voice and library of techniques, but he had no particular attachment to a philosophy of reductionism. Music With Changing Parts. composed in 1970, was his most 'mmantic' work to date. deploying his nichest instrumental palette until then to evoke feelings of revene, serro ty and (later) substation. Right from the start, the pulsating quilt of keyboards is accompanied by soft washes of brass, cotton wool to stroke the ears. Yet the work remains thoroughly true to its mots, duided by an unrelenting pulse rather than narrative development. Its melodic getterns are deceptively sample, while those soft washes of brass are nursing clearly audible drones of unknown origin, Indeed, this is the only Glass piece to show such a close interest in an accustic by-product that is central

His later embracing of banal populari makes it easy to forest the singular and magnificent work of Glass's true minimalist genod, which culminated with the epic Music in Twelve Parts, a multi-section composition lasting some four hours and seemingly calculated to test the audience's endurance. With its completion in 1974, the full range of Glass's techniques became clear. Parts explore additive and subtractive processes applied to melocies that start out brief; others focus is on agivilythms set up between different sections registrar at different speeds, and elsewhere, the piece studies very gradual transformations of musical harmony and mode. With no break between sections, the players leap from one to the next, leaving

to certain other minimalist composers.

mesmensed listeners in their wake. ION GIRSON VISITATIONS L& II

ROBI DROU NEW TONE NITING CO. Gibson has oscillated beween a number of eclectic musical interests, preferring to replace new possibilities than nell himself to any one discipline. Even so, his early 70s work was often stagged to bare essentials. Visitations / & if were sounds, as well as by Carlos Castaneda's books. They combine environmental field recordings with electronics. flutes and plentiful percussion to create prototypical New Age music fixed notation and structure on the previously unreleased Thirties inside a framework built from even divisions of the number 30. Yet it is openended in terms of length and instrumentation. This version was recorded in London in 1972 with Gavin Bryars and Michael Parsons, alongsute Americans

such as David Rosenboom. Its foregrounding of a rhythmic pulse would not sound out of place at a Krautrock festival. MOTHER MALLARD'S PORTABLE MASTERPIECE COMPANY With Linda Fisher and Stove Drews, David Borden formed Mother Mallard as an ensemble devoted to the Mood

1970-73 CUNEIFORM RUNESCO CD

synthesizer, Borden had discovered the live electronic music of Gordon Mumma and David Tudor, and was a friend of both Philip Glass and Steve Reich, However, Mother Malland's early works have a trajectory all their own. Like many others. Borden found in minimalism not an inspirational ideology, but a productive set of tools. In "Music" he loops the voice of a sampled pop singer sanging "music", repeating and varying a senes of melodies over the too. Its almost apocalyotic persistence is anything but minimal. "Cloudscape For Peggy" and "Train" offer attempts at Ambient impressionism, but his return to interlocking pattern-making on "Easter" provides the

highlight. A steady, gradually modulated, percussive clack is soon joined by higher pitched pulses and 'beam me up' shimmering. The rhythms grow more complicated, and for a prescreet moment it might just transmute into elitch or microwave electronica. The real destination then becomes clear; here's America's anticipation of Kraftwerk, their US heroletheough hit "Autobahn" still a few wors away Minimalism's monotonous pulse is one source, but the ease of radical some transformation made possible by the voltagecontrolled oscillator is the major influence. A marvel of pioneering electronica.

CHARLEMAGNE PALESTINE FOUR MANIFESTATIONS ON SIX FLEMENTS

STRUMMING MUSIC

GODBEAR

Charlemagne Palestine's background is a unique confluence of traditions, church carillon since 1963, singing in a synagogue choir as a child, and the influence of a wide range of Western and non-Western musicians, old and new in the late 60s, he began his search for the 'Golden Sound', an attempt to create a spectrally pure and all enveloping tonal wash using synthesizers. At the same time, he was performing similar drone-based material for hours at a time on church organs, an approach which had matured considerably by the early 70s. If stylestically his dropes are woven from similar cloth as those of other minimalists, he still produces something all his own. The newly released Alloy (Alga Marghen plana-P 13NMN.035 CO) ocludes two early disposs from 1967, around the time when Morton Substrick Introduced the musician to Oon Buchle and Serae Tcheraprun at New York University Two Fifths from 1973's Four Manifestations is a layered electronic drone of great simplicity The texture on Three Fifths is far more complex its bright sunlit hue replaced by the pale gleam of the winter sky. These pieces are the true heart of racical minimalism

simple, vibrantly coloured drones that are never static and always recombining to create new timbres and fints. But for all their lambent beauty. Palestine's organ works are sumassed by his crano music, where the interes physicality of his playing draws exquisite vitality from his instrument's steel stress. On piano, he pushes himself beyond physical limits to enter a new musical reality through sheer determination. He has been known to hammer his plano keys rhythmically until his finders bleed. If other minimalists create music analogous to the geometrically precise paintings of Agres Martin or Frank Stella. Palestine's work harks back to the transcendence.

of Mark Rothko or Barnett Newman. The various early pieno recordings available show a musician whose talent was developing regidly. Costinuous

Sound Forms (Alga Marghen PLANA-P 14NMN.036 CO, to be reviewed with Alloy next month) features a piece from 1972. Plano Drone, where Palestine's key-strumming style remained highly fluid and romantic in style, similar to Young's approach to the Well-Torond Place although parely cuite so frantic The two pieno pieces included on Four Manifestations, from 1973, are marked by a caution that belies the passion of his Ive performances. Yet as he strums selected chords, bright sparkles of sound dence at the edges of the resonant chimine. You can bear his more percussive technique beginning to evolve. The album's inclusion of electronic drones alongside ovano music makes it the best overall introduction to Palestine's quicksiver sound, but the full force of his mavenck personality comes through louder elsewhere By the mid-70s. Palestine's strumming technique had



mattast this peak. Strumming Moses, from 1975, offers a single lengthy and distorating take on staccosts private single lengthy and distorating take on staccosts private departing from his base method of hammens git keys attemately without a bresis. Once in gets garegi, it sounds like he's got a whole cortiects in their, or it is east the woodword section. It is a thirty equipsion, reagond operation.

Organity meeting for Glaim Bissuch's soon defunct Neutral import in 1987, Finish obtaining a release ten years lister. Palestisse reveated the 70s pisro pieces of Glothesi's in schorer forms on a compriser controlled Selectarder. Bissurf deseart do his misses any finishers. The abbreviance Strumming Mayor is for less mind-altering than the full version, and a beam minute turbule through Tarkhal Account! also desopports, but The Lower Depts is a Pelectarder's turbulens meeting many through an infernal lower register, booken claims under belief with Tarkhall selections.

PHILIP CORNER 3 PIECES FOR GAMELAN ENSEMBLE

Philip Corner remains one of the most valed and interesting (if under-recorded) of all the post-Cage generation of composers. His studies with Messiaen, and a few years spent in Korea at the end of the 50s, were major influences on his music, which developed from Florus related concentral and graphic scores into ultra-minimalist work like Elementals. which recalls La Monte Young in its monotonous repetition of a single sound; and group meditation pieces along similar times to Pauline Oliveros. His few 60s recordings combine his interest in the minuties of sonority with the techniques of experimental composition, but, although it wasn't composed intil 1975 and after (and then not released until 2000). 3 Preces For Gamelan Ensemble reveals his clearest connections to minimakers. Gamelan adheres to an austern process, starting with shimmering gong strokes at 64 second intervals and gradually adding other notes at 32 second gaps. then 16 and so on down to a one eight of a second ripple. It's about as clear as rhythmic process gets, but the pleasure of the mece has far more to do with its gorgeous, translucent timbes. For Comer, minimaken is about the search for essence. Corner's fascination with the resonant character of metal is also central to The Barcelona Cathedral, where ten mallets strike the samelan on an identical regular rhythm, its

Further Listening

Marridous recording by early riferor insection; whose focus as desident but have however yet; and instructed by the minimized registed, include allows: Finally in Part Anni Rhomey For an anni Anni Rhomey For an anni Rhomey For an anni Rhomey For Anni Rho

chiming tone cluster sounding different every time.

On the done side of minimalian you'll find Phili Niblock, Maryama Arractes, and Ellaria Ridigue (vilices subtime Actions I 41 stated for relases soon). Meanwhile speciops have been a frustful springboard for the files of Pauline Oliveros and largam Marthal. The ority files give can say for certain about early minimalism is that the nich and direagent music in floesshedowed is another but minimal.



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ings Of Ignorance (Too Pure) Stort Breaking My Heart (Leof)

Shitz Dountyman (Ronin) Nebsta Charged (Sweet Nothing)

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NO MORE SHALL WE PART MUTE STUMM 164 CD

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reaching for the higher nates where his used to often strent treaches the hist of deprish to tood in here of even seeingliknowly, he comes done to a regiged Byon Ferry then the Case of the hand here is, the Case of the Case of the Case of the Case of the hand here is, the Case of the Case of the Case of the Case of the proposed disappeals, by the dozen or number of process of the first a case of the the case of the without proper historical inference. But the very focus and factors that contain his necessaries of the Case of the Case of the Case of the that contain his necessaries of the Case of t

vary much of the present.

There is an elegant simplicity to the single-note plano motif, brushed snare and carefully punctuating bass and gutar that announces the opening out, "As I Sat Sacly By Her Side". The song establishes the theme that will be explored from various perspectives throughout the album. Over its pared down and economical backing, gradually coloured with a testurally nich styrig accompaniment, he books a pointedy eye to both the text and its setting, as if he were presenting an insider's new on the microcosmic inner furmoil between the two figures in Edward Hopper's Nichthawks. A characteristic drama unfolds, an argument. over God and morality, and wit here it is contained behind stass. mediated by the future of a latten, and placed out through its version of life outside the window. Adopting this spectator's view partians one sign of Cave's manusty - could be the conscious recognition that he cannot samply define his own moral ground after all, that in a sense, the moral ground is given, objective and out there. And for all that, it is alien, unresponsive and immune to the singularity of Cave's passions. It's as if neither the declaratory. force of his earlier blood and thunder rhetons nor the hid for

transparency round in his more recent works can find a purchase within its cossetted and sufficiating environs.

The theme is confirmed again later as the cosseting turns metaphysical, With The Bad Seeds creating an uneasy tension by expending, and then behalf contracting a furctions swamp-blues. bass off. Caw's stoic acceptance doductly transmites into a desperate man raging at a storm of indifference under "Fifteen Feet Of Pure White Snow". In "God is in The House", the same theme finds its sharpest political loops. With wry humour, Cave becomes the figure of alienated and muted resignation in the face of the forces of municipal and political steelety, Herb's a town with petitier "homos assenied the streets in packs" nor "oueer bashers with tyre jacks". In fact, "We've bred all our kittens white/So you can see them in the night". Oscillating between the midly serdonic and the viciously sarcastic, and intered across a late night pione balled with submented and heavily tremploed nurtar, his delivery is at once darkly comic and downself savant. The amplication is that such mollycoddled environ neither recodorse nor admit the extremes from which Cave customasty. hews his songs And given the oppositional terms in which he's defined his writing in the past (between "righteousness" and "the devil"), such limiting factors have senous implications for his work. The great strength of the album, however, is that Cave proves himself sufficiently self-self-self-size to be able to emigre and esolut the problematic he identified at its outset. In this light his vocal transformations on No More Shall We Part are entirely apt: they enable him to precisely map a host of new personae which effectively dramatise the problem of (his) art in an age that deries extremes. Perversely, he's drawn streagth in non-adversity. delivering his most nuanced - and perhaps politically astute work to date

ANGELS OF LIGHT HOW I LOVED YOU BY JIM HAYNES

At the core of Michael Gan's being, there is an unject need for transpendence and love. Call it the sout, if you like; or call it the neurotic by-product of mete sexuality Cira would probably call it stud after a god of his own majors which refrects his registry of lofty ideals, applicable to all of humanity without sins or blemishes when held in compansen to his own theology in spite of his ultimate disappointment with humanity in particular his own. he has anxiously wasted, and sometimes violently When he conceived Swats 2D years ago, Giss

processed a direct assault to get to its spiritual essence with a blind rage armed at the annihilation of the body Without the body, he postulated that the The mostake in this bypothesis was in underestimating the connection between body and seel. Gra's humilty has often cupided his command over Swans as a failure. This is obviously a hisperbole. Swans were a catalytic force that willed intersanded your affection spend, action and life into existence. From those

expenseons. Ges has fashioned his complex methology, which polarised divisions between misery and elasive, hebel Sollenger, who also plays these and iox udiness and beauty, littler and mother. Perhaps in homoge to what Swors meant to Gisp. Ambient projects Body Lovers/Body Haters, and

Angels Of Light, which centres around his talents as to evoking a response through psychoacoustic more closely to Gks's personal god, as a unique mutation of the timelessness of country/blans standalling and his solooutin synitualism You to its title, the second Aprels Of Light album

How I Joyed No. is a collection of love songs. In heating by speaking of love with elation in "Everything", as firs pleads to his object of design with the wistful improvence of a schoolbox "Univiled Love Song" is his stooling dust with ox-Pain Young somer files flood, both of them uncharacteristically full of sweetness and light. These are the most

benevolent images of love Gira has to offer. Thereafter he guides the album down a steep slope of sexual dependency, perverse lusts and a psycled mind's wishes to never have sex again From here on, How I Loved Vby follows similar

patterns to the songs on Swans' Soundrooks For The Bind, Gra begins with a skeple languid melody driving it wito deeper, darker and more intense males "New City in The Figure" - the album's 11 minute centrepiece - opens with an acoustic guitar strum, Gara offers a specieus simplicity which dordisally submits to the locenased volume from an orchestrated amenal of orders, duting and timours. while its loose collection of instrumented memores. moves freely between architecture and romance. Whenever a trum of thought is lest or a metaphor colleges under its own weight. Gira growls "you were mine" as a manny which intensifies into a bellowing how! by the conclusion. While "New City In The Future" might be addressing love lost, Gira could also be pining for his sufficating hole which. than the lonely wisdom of a broken heart, While the legendary mesculine forces of Cash.

recording, Gira's orchestration also recells Dolly

that assures and seduces floor is far from the Disneyfed modame in The Asst Little Whosehouse it finas. She is a semplify emissive woman at times the bloody wodely! Salome, at others the rounshing, protective mother She is the woman whom Gira loves, in spite of (or pertures because of) the volence that she inflicts upon his soul, she has down him to create many mayberoleces, including

BARDO POND MATADOR OLE4642V CD

Driste is Bardo Pond's most focused work to date Who knows whether the group would take that as a compliment? Their blumed seatheric, as epitomised on albums like 1997's Lesser, came across like the Airight Forever slowed down and punished to the point of disintegration Their vagueness - mumbing, incoherent vocals buried alive under a huge weight of shoulded outers - was the sound of musicians

who wanted to communicate but had nothing specific to say Psystemosily their introversion focusing their soods has moved the group into erother dimension, although they are still memoria even sings some recognisable years on the marvellous "lessde". The song godsaily builds over 12 menutes, with the sonic diffraction patterns of its phantom violin, in a style redolent of Faust's

monomaniac "Kroutrock" It is all very psychodelic. The slubbly out-of-sync, dual or double-tracked vocals - everyone sings - raises the ghost of Me work endangered by the very musical menster they had conated. De "Aphasia", the they threaten to slipslide into incoherence, but "Despite Tive Roar", an acoustic pastoral with sens tremolo gutar, is both province and inserting the most changes for "IR" which grantists midway into a theodoreus. draw sick suppersuit - with dourseer line Colver going tem-tem crazy - before it peters out into an abritract FX pecial-driven, double guiter squall. The closing instrumental, "Ganges", flows kie a polisted over, accumulation between that never finds extense.

HAN BENNINK & STEVE REPESEORD B+B (IN EDAM)

FMP in Germany Incus in England, ICP in Holland, three independent record labels that preserved on flourshing, like stronge and wonderful insects frazen in amber And all are still medicenses their paradoxical function, translating action into artefact. It's an ironic undertaking, and ICP productions have Investably aloned many people stage, over since Misha Mesonibers thought up the same lestant Companies Pool. Remember the album where one side contained a history recording of Flan Bergank and Menselbest with Enc Dolphy, while the other offered a beef eachange between Messelberg's mane and a md-tailed prey parest immand inorcit somehow comes out streets. The resultant meanwiful abound ty and serious tomfoolery is the

air that Bennink broathes, it has often been minimized violentified as the split that animates all improvising in the Netherlands The percussionist's situation and destabilise any routine musical relationship. Pransit Steve Beresford is comparable

about to be played. He's always had a singular capacity to deflate pretension and confound all

The opening and closing sequences of 8+8 were recorded in Edact. Two intervening sections were cantured at Amsterdam's Riffithus. For much of the time Reveloci forakes his piaco to concentrate on expressively hydrocus toy electronics. At one point aquesty toos, a sampled dod back and Berrank's. shrifted percursion touch momentarily that peak of edicity occurred since 1989 by Banto Jon's "Innocent Little Donne". Perhaps it's a conscious

ofusion, both men display a cathetic taste in their own Isterma, Stered into their music through scattered cuctes or more oblique references. Corny tescination for Beresford. He runs through a few bers of something topad and Bennink follows with rapt attention. Then the pranet starts to ewing, and Han sounds like he's dismarriling a shed. The pair ought to cancel one another out, but they don't, and

PIERRE BERTHET TWO CONTINUUM PIECES

HENRI POUSSEUR LIÈGE À PARIS BY FOWN POUNCES

Pierre Berthet is a Belgian percussionist, composer, sound artist and instrument builder who has experimentalists as Frédéric Le Junter. Pierre Bastien and American minimalist Arnold Drevblatt (on End

Covertne 1999) Dr. Two Continuum Pieces -- the follow up to his debut solo recording Un Codre De Pusan Proincest on the French Sonoes label - Berthet once again summons up strangely stiming rightness and resonances from discarded junk. Here he incorporates a mechanical, yet pulsing, trashcar

spengs and wres, a jerry can and a disased vater witimate compositions, recorded in 1992 and 1994 As its title guitersts, Futular Downs, Doors And Sonath is a series of Doviblett-like sound explorations on unmusucal instruments of his own promition, or objects that he recked up, disted down and fitted into his streets orchestra. The resulting sphotic will drythmic rumble and sattle is minimiscent of Goods Arthred samming with Harry Pertch at La. Monte Young's New York Loft. The climax here is found on the second piece, Cuve, Bidon Et Fis. where Berthet's sustained steel drones and

hammennis intensify to produce blasting, metallic sheets of sound. Marred only by the announg lack of any illuminating information in the booklet, this is cit a bacinting etaplican for among infamiliar with this work

Less enthrailing is fellow Belgian composer Hend Possecr's 15 part, hour long tour of the world storting in Paris, with spoken texts by Michel Buton for a picte Deploally "consted in 1977 for the Centre Pomovidou foundation on the state of Pans's Beautions, at the instinction of Luciano Bend", this multinesse but mostly Evench electronic/musique contrôle southey doesn't travel well. Unlike Onlen Of Corti's recently unearthed 1942 radio broadcast of John Cage and Kenneth Potcher's The City Wears A Slough Hat. Puesseur's crece is too serawline and densely populated to completely hock the Isterer's attention or imagination. Whereas Cago and Patchen's city was threateningly Kalkacscue. Pousseur's seunt is almost perochial in comparison Despite the impressive CV of its creator, this journey

BY PETER SHAPIRO Book are a cult begansse never big who have to record with Merchow, which should you give you

some idea of their skewed take on Metal Absolutein is their first album widely available cutside of selected on ebbourboods in Deales, and it's their even more twisted version of Sleen's Doom touchatons, Januariem (a 50-clus mitute meditation on one saally slow eff. The bile truck here clocks in at 65 minutes, and while it doesn't quicken the tempo of Jorysalem and it does add seemey, with locust-swarm guitar squalls, death merch bass tolling and 15 minutes of percong. overtone convergence At around the 25 minute mark there are some vocals from drummer Atsuo kidney stone: It's pureshing stuff, but the bass is a then a full-on body blow As an added bonus, they have thoughth diventuried "Dynney! 2" a remastered version of one of their 'classics' - air

eight micrate or so college of escaliators. Pl nestain CARRIER BAND AUTOMATIC INSCRIPTION OF SPEECH MELODY INSTITUTE OF ELECTRONIC ARTS/DEEP LISTENING PUBLICATIONS NO NUMBER CO

THE CIRCLE TRIO LIVE AT THE MERIDIAN

BY ANNE HILDE NESET

Watersatic Inscription of Speech Melodic' a quote taken from the 193A yeared of German Instrument inventor Harold Bods, represents his technical term for a vocader Bode's interest in the design of enough interfaces for experimentation, is in harmony with Paylone Disserre's interest in "the seesant nature of sound". So she established Carrier Band. o 1998 as a vehicle to bein "corn" (as in troosmit) Rode's work to the world of electronic music The droup, consisting of Dilators, Peer Bode (Hartid's sort) and Andrew Deutsch, here with runst composer and webnist Dick Robinson, take on Disvisos's Deep Listeered technique, that is, applying an intense focus to all sound, for these four improvised pieces, recorded line at Woodraff Art. Divers debuts a new instrument, her Difference

Box' - especially designed to suit her improvisational model - manufactured, disturbingly by a company called Red Neck Tech. The album's stranest coints are the tranquil passages in which the musicians are listening closest to each other The sturring opening track features the ghostly voice of Peer Bode reading his father's notebooks through the Bode vecoder against a backdrop of sterbyrusz LFD rimses and swithesand loops of Harold's digmo tapies. It's closer to works mayle through the software processing of artists such as Year Theer Fitz and Nobukegu Takemura then electronic improvisation

Diviores mass back to her monumental according drones for the The Circle Trio's live recording at the Mendian Gallery in downtown San Francisco. The two Serah Vaugha, Joe Williams and Sun Ra's Arkestra. and Karolyn Van Putten, a tar player (Arabic percussive string instrument) and improvising vocales, whose dronelike technique hints at spiritual song traditions. Coming across as a discrete entity or



AUTECHRE CONFIELD

Sean Booth and Rab Brown, known as Autochre to the 'electronics community' didn't seem that special when they first emerted in the early 90s. Their tracks on Warp's first Artificial Intelligence. compilation - "The Egg" and "Crystel" - lay somewhere between Black Ope, Model 500 and Egyptian Lover Oute an adreeable place to be, in fact, but they couldn't stay there forever, Some people carried around an incommenherally negative attitude to electro beats at the time, and music made with drum machines, turntables and keyboards was pushing against itself and the expectations of a sharply divided audience, trying to find an individual voice in the stressed contest of electronic listening music, breakbeat Hardcon, Ambient dub and all the other post-

And fragments There were passing signs on these tracks and their first album. Incuradula, of an interest in angular, complex beats, distortion and filtered voices. Gradually that interest has developed to the point where Autechre are frequently appraised as envoys sent. back in time from the future of music. That may conceivably be true, though I feel write better off intenny to them as strikingly unusual custodians of the absolute present. Accumbula the early states of a thing in Latin, a cradin

Along with Ovel, Microstone and a few others I can't remember, they pioneesed the move away from hardware to software. Beginne the MIDI network of keyboard pads, 909 beats, black metal boxes and all that purchased from shops' case Either, bitcrushing, comb. Autechn's press of structure, is it renders, conceptualised. filters. Gaussian curves and dramaine synthesis. Professible cracked. A few years down the line, such arcane devices and practices are now overunning musical practice, and we arrive at Confield, a trajectory punctuated by numerous tracks seemingly named by consulting the publicity leaflets lifted from a pharmaceutical representative's briefcase "Kalcol", one of the tracks on frequentials, will evoke unavortable impress for parents. who have nursed small children, of disturbed nights spent negotiating the fragile surface tension of a pink liquid named Calpot as it guvers on a 5ml plastic spoon

That belanding act aimed at killing the pain of insocents, often achieved in remote regions of hypnagogic trance, may not be so far from Autechm's music "VI Score Powe" (a pocket description of administering Calpol) begins by sounding like a Max Eastley sound southfurn a and danger on a metal plate, its shweard erratic impact shadowed by digital blussing and multiplication. Bass notes and a pieno figure, the latter enveloped in just a bit. too much long reverb for my taste, slip undemeath the mechanical dance and hand in flusory air. "It is so difficult to link the life to the work," wrote Gaston Bachelard in The Poetics Of

Revene. "Can the biographer help us by telling us that the following poem was written while Verlaine was in prison at Mons: The sky is up above the roaf, So blive, so calm', Whatever, it's all a long way from "Smerphie's Dance". And at the same time, not. There are bests that punch their way to the front of the mix, there are the noises of deep space, though that

scace is a mental scace shared with the workings of a computer rather than dark vastness penetrated by meteors, circling satetites, little people with unnecessarily large atmond eyes. There is even a track, "Ekdetic Casein", that could be The SOS Band as heard from another galaxy far, far away, A size bass opes out of the mush, Stave, Stone or Neer, forever 1981, orkers a callused digit through thick encrustations, a swirm of flies popping on hot

lames, melodies melhad in humid vaccur These struggles, rhythms contesting transformative processes. melodies floating within scratchy soundfields (or coefficids) of cumulative furnis, rusting, decay, gan be intlating. I wonder about haphezaid, confined, metrulously marged, 'doo't eye a fluck'? Oses it convince? Oses it matter? There's a useful companson to be made with (the inspiration of) electroacoustic music, old school, the rawative development of its melodramas, barigs, curvilinear swoods and operatic shocks, and this diátal era electronica in the post-electro and Techno style, so logsided. entirelyd in a contravous slighted forward motion with acceleration or incompetibility the only obvious indicators of drama. Consciously undeveloped in its development, still making relationships between churns, bass, chords, melody Perhaps

Francis Fukuyema was half-right, or a fraction right, or slightly unwrong, when he wrote his indiculous book. History has ended. At least in these circles. The 60s street battles of Tokyo, Kent State. Peris and Geneveror Square or the arti-fesces confrontations of the 70s may be exhaed in the anti-carytalist actions of Seattle or the City of London, but a studious withdrawal is the norm. Hack out of the plan. "Legge Cutarbasis" sounds like the descretion of a post-RSI, post-ME condigion, a catachem of neural responses harched in stasis. Mind on fire Joints ablaze World sone to shit. Fucking adverts. Blitz in the head. Blink response critical but no capacity for spunk. Lost in noise. Poraplegic. "Clern" is just plain annoying. Shut those drums up. They huit, I won't listen to it. agan, Hombie, A gify it's the second track, but this is an album that improves as it goes along. "Pen Expers" collapses over its own clumsy feet, kicking up sand grains in clouds, reminiscent of a Larry Heard governe-the-whole-track from way back in the days. title footstee or maybe not over written on a white label. Yes there are trace memories of Chicago and Detroit in here, distilled In test tubes, not yet reduced to a clear liquid "Sam Gishel" stomps through bitorushed smudges of dragged chords, vestigied traces of a ruined sone "Perhelic Triangle" returns to sound soulcoure. A loop of rhythm

and through a reverse undustrial munch unit, robotic model suspended hells struck by the flanging winds of transed piecess. their vibration resounding in the otherwise deserted factory. "Bate" fidgets uncontrollably, enclosed by the sound of drains, righing to peck its way out. He running backwards through a small aperture in a monochrome stream, executed into westelands and food. "I wol" beens its increey as electro-books for a music box lower heart and pace, drifting in confusion, beats squeezed into narrow frequency tracks, greening, bursting into boils and disturbing Cronerbent growths of new flesh, dying on its twitching sticks About new language (in speaking of which don't expect a proper sentence), somewhere between Professor Stanley Unwin and Rob Cobbins, the vectors extracted with tweezers and scalpel by spectral assistants, then replaced in delicate surgery by unstuffed folders, toolboxes, 'Read Me's and install icons Fizzied, spent, bent, []

Soundcheck

cell, the extraordinary congruity between the artists allows them to seamlessly change focus from grand sweeping gestures down to the most microscopic of details. An audience member's infrusive mobile phone and the shuffing of latecomers are the only reminders of the real world outside the album's eneginary, worstblike dwelling place

IAMES COLEMAN ZUIHITSU

BY JULIAN COWLEY The theremin has suffered the ignorminous fate of being widely reducted as a county dem, ideal for producing kitsch extraterrestral effects. Undeterred, lames Coleman Issuaches serious peobles into the interior of the instrument's sound. The Boston musician works redutedy with locations Lettlerdark group Saturnalis: he has placed with improvious Earthnanes such as Jon McPhes, Peter Kowald and Edds Prevent and has collaborated on an installation with amazing Australian poet Chris Mann. His approach is to draw the thereman's intrinsic properties into configuration with those of other restruments, and he could searcely find more

swepsthetic set stimulating company than the The Japanese word 'zwhitsu' means literally 'running apt. Placussionist Tatawa Nakatary is the main foll for Cranc's programme. It feels a bit file church music. Coleman's fluent inscriptions. There are also contributions from the magnificent members of Nimperign - Grag Kelley on trumpet and Bhob Rainey Tonne's voice and the cells, sarang and electronics of

Sounds seep from each grouping, bleeding into the atmosphere Vestiges of the theremin's familiar siding whistle remain, but Coleman hirs developed a far more concentrated vecabulary of blos and pulps, strengulated warbles and transated trills. The instrument shivers and whimpers, or sounds psyculous and ashignestative, as these estraordinarily dispolated metamusicians shape combinations of the bold and the bettle into spanse Tools ("Neo-Note" on Yout's Het Plants Job CD), For characters figuring through silverce. this album her partner is Winter Durand, a

CRANC AII. ANGELS

BY BILL SHOEMAKER

Comprised of harpest Rhodn Davies, violanist Anghared Davies and cellist Nikos Velictis, Crano have caught the drought of two recent trends in improvised music. The first is the ascent of string instruments, particularly in the London scene, as evidenced by the Emanern strings project stewarded Exan Parker The second is the rising stock of a

strain of improvised music that conveys a semblence of composed contemporary music. The surprising support from Steve Beresford and Pat CD bookist assess As detailed in this well engineered recording - in which the briest sound has presence, and the scale of the West London

church half recording site is preserved - Cranc has approach to improvised music Cranes improvisations have an alluring musicality. focilitating a listening experience targely senert shed by againsts. Mautes can elance without the listener consciously lateback onto Cranc's admit ensemble accomach, which is frequently conveyed in downstalling whispers and marmum. Their use of extended trebalcues - even Rhode Dayes uses boy, mallets and street

dampeting moterals - is integrated into the flow of the improvisations As a result. Come covers on unlikely deep listering expension. Their means are certainly different than those employed by Pauline Dineros's como. The Danes abbres and Velotes keep their enadline in the forestroand. They do not disassociate themselves from CVs dotted with and they are too nacrous as improvisors for par gambits. Still, there's a hallowed quality in much of

AMELIA CUNI & WERNER DURAND ASHTAYAMA, SONG OF HOURS

Italian singer Amelia Curri has a voice file a dank of mountain stream water, a voice that you might zero of expertise is that most appliest and necessary of Indian styles, obrugad signing Curals uppel classly and dusky sweetness sit oddly but perfectly in this austres context. Recent enhanceric collaborators have included Paul Schiltze, Terry Bliev and David

manufact composes and instrument maker from Berlie For several years be was part of Arnold Droublatt's project. The Dichestry Of Excited Streets The austerity and discipline of chruped is mintered in Darand's working method. Employing his delays. and effects with pheat restaurs, he creates around which every element is audibly generated by her voice itself. Semetimes a simple drace havers in the middle distance, or Curr becomes part of a choir of beady, sensuel harmonies. Docssonally a beauth. like a dead of butterfies Always at the centre lies

world's great yous traditions. This is not music that borrows a few Indian

flavours, but a serious attempt to make something new and expressive from within Indian art music, it's water or overdramatises. If Ashtayama's effect is dwars like. It's a dream in which every scene is

clearly lit and the shadows have sharp edges. DAT POLITICS

SOUS HIT

increasingly laptop composition is the electro equipplied of unk-off pulter leterest in soul alone is sufficient compensation for occasional communication or even interesting sound decknes in inverse proportion to increased focus on technological mastery - who's got the businest betters end, the deepest subsofts numble? It's getting to be as much fun as lightered to someone promain software Perhaps overy new musical technology goes through a period of muscle Sexon where its parameters are pushed to breaking point technology with a bit less respect. Marke then we

can get on with transponding it. DAT Politics are an inspiring case in point. A laptop quintet from France, they make their computers sound like toys. Although at times they're abreast of their contemporaries - the tactile squelch and computer game rhethyns of KadSCK. the Rumanated urban drama of To Roccco Ret and the sestheto draws more from the stumbling out and paste sound of the early Rough Trade punk 7's At 70s imaginary synthpop group The Silicon Teens, but this gloriously infamile approach to electronic noise

goes right back to Neul and Michael Rother and Cluster's droup Harmonia, who first set numeral flyme patterns to blooping analogue synth Sous NY opens with papieties bursts of electrodic noise before tumblend in with the highest deutpattern and some tiny getteping melodies. Sustained, beaming cheeds sound out a spendty ascending emiledy. I've they were Morecome on

heliuff. Yet, for all the wind-up toy dynamics, the set. is oddly moving and despite its relentlessly upbeat facacle, an meffable governancy inscribes the set. DIXON/KOGLMANN/LACY BETWEEN THE LINES BTL011/EFA10181 CO Driginal topes for the albums Flaps (1973) and Dougs/For Franz (1976) have been lost, so limited

hangedup

BY JULIAN COWLEY

Cons's expensite ehrosenit, delicate but determined, existion virwi coolers were used for this selective informed by prolonged and deep study of one of the remissioned and transfer onto CD. Dold policitarity and a dogeo of distortion that the sound quality. but the music has wings and the process of retrieval

is fully sustified Trumpeter Franz Koelmann makes no secret of the fact that he reveres the playing of Steve Lacy and Bill Dixon Unfortunately, all three are not heard together, but they are on top form. Dison's trumpet feetures on his own composition "For Fours", a 17 minute essay where his own mastery of the understated yet tolking utterance can owt scrupulous approach. Steve Horenstein's teno Mails adds big splashes of cymbal coloration. The dominant voice, however, is the precise yet nobly elegaent bass of Alan Silva. Silva's performance

appointed to fuzzy geometration The shorter Lacy pieces froming "For Franz" suffer less from extraneous noise. We tracks written by the Australia and recorded in Pans in December 1975 present a mountainently fluent counter, with bassing Caesarius Alvim Botelho, deummer Aldo Romano and trambonist level found bystons and turned around the fluttouths traced by Lacr's saxpehone and Kozimeen's Sugathern Four concluding tracks, including two pensed by

Lacy, date from 1973, a meeting in Vienna with Malk on percussion. Tory Michimeyr on bass and Gerd Geier Geier's wild and insistent bleeps, whines and whistles are prominent on Regiment's "Bowers I" and Lacy's "Flags", and must be expected to obtrude, set they enhance the group identity. devisions affinities with Lacy's sound and the composer's trampet.

LUCIA DLUGOSZEWSKI MUSIC OF LUCIA DLUGOSZEWSKI

The CRI label continues to unearth soldon heard classics of modern American music, Judia Diugoszewski's name is a tough one to pronounce. but the sinevenotes rightly compare her to visionance such as Care. Parish and Omete Coleman, A reclusive presence on New York's New Massc and dance scenes for several pecapes, she died last year ared 66. This disc is the first to be dedicated entirely to her music. As with CRI's excellent Earle Brown release, it's partly a reissue of senter on analysis CDI and November I De Disabstrevoli studied with Varèse, and in the 50s began to experiment with what became known as the timbre piano, with prepared sthings and objects

sleevenote says, a resovertion of the prino as string



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NEW AMERICAN ETHNIC MUSIC VOL 1

The only recordings missed by philosopher Henry Flynt, were issued in 1986 as a small edition cossette in Germany Now with the historic reissue of You Are My Everlovin' and Celescol Power as a two CD set, the rest of the world gets its first peek into the world of his virtuosic, experimental hillbally improvisations. Born in North Carolina in 1940. Flint studied mathematics at Hervard and economics at the New School for Social Research, In the early 60s, he halrianded and presented the muse of La

Monte Young, Flynt, in turn, was given two nights of the series curated by Young at Yoko Ono's loft. By the time he had moved to New York, where he still lives, an important intellectual crossinfluence between Fivrt and Young was underweit Trained in classical violin. First ignmed with Youte and his

circle in the ROs. He replaced an ailing John Cale for four metrs. in The Velvet Underground and played with ex-VU drummer, callutapher and poet Antas MacLise's group (documented on the second of two recent MacLise CDs. Brain Damage in Oklahoma. City). By 1966. Flynt's own projects had taken the form of solo fiddle perces with names like "Hilbsily live" and "Hoedown" protests staged outside art museums (with another fiddle-playing desident, Tony Conned), and in anti-high culture texts such as "From "Culture" To Veramusement

Fivri's greatest claim to fame, such as it is, has come not from music, but from writing The publication of his "Concept Art" in An Anthology, the posto-Fluxus/neo-Dada compandium edited by Young, has earned him references in texts on 60s art. In typically high-minded fashion, he has written that "concept art was meant. to replace all of mathematics with an endeavour which involved a cognitive, at least not in the inherited sense". Usung music to elaborate on his cohoism of structure operated art, cohol Cade and Back fugues as examples. Fluet works "By trying to be music. or whatever (which has nothing to do with knowledge), and knowledge represented by structure, structure art both fails, is completely borne as music, and doesn't begin to explore the aesthetic possibilities structure can have when freed from trying to be music or whatever. The first step in straightening out for ex-

structure music is to stop calling it 'music', and start saying that the sound is used only to carry the structure and that the real point is the structure and then you will see how limited. monerated the structure is

Flyer's fiddle playing is nothing if not seal music. However turned his back on the sheen and surface innovation of art and hipster music, his violin cuts to the heart of raw creation. Despite his feeling that "all art embodies the lie of the advertiser who says wear my clothes to be yourself." he has a soft spot for ethnic music, which he says "is concerned with the welfare of the collective". Ultimately his musical response to the art world was In the early 70s, Flyst studied with the Hindustern senser Pendit

Pran Nath and begon collaborating with the Swedish artist. musician and mathematican Cathonne Christer Hennix. New best known for work on the nuttiber theory behind La Monte Young's The Well-Tuned Plano, Henrix is a dezding intellect. Together. Fivri. and Henrix produced most of the contents to I/O #41, a journal of poetry and philosophy edited by poet Charles Steir: they have performed psychedelic sazz rock under the name Dharma Warners at Phil Niblock's loft, and produced a concert, at NYC's Kitchen. of their "new interdisciplinary genre", the Hallucinogenic/Ecstatic Sound Environment (HESE). HESE peops are vibrant, sensual, multilayered fields with "variable diffraction effects" of microinegular changes within the sense-filling timbral soundmass. The sensonal overload, combined with the subtle, dazzling beauty of the inner changes of the music, push the listener's attention to a brightened place which is neither cultivard not inward. (Hermic's pieces are conceptually indivisible from the effect of sound, dealing with carefully calculated, repeatable frequency relationships. First's methods were more free 'n' easy, with no accompanying number games.) The earliest HESE piece, Henric's Electric Harpsychood, is a mosterpinon of minimal music, a cure

crystal of seemingly endless harmonic aspects, but tragically it several soundfield peops in reaction, including a four channel This onemal version of Colostial is a bed of outside. multitracked, suspended time, volume-pedal guitar champing, in 1980, during his first and only psychodelic trip, Flynt added his

violin, setting and cascading in dazzing streams, to a mix of Calestal. He described the recording session in his essay "The Psychodolic State": "It seemed that I was achieving misoculous effects, such as causing an ordinary stocoed note to sound an octave above shelf. In fact I was using leasts on the bodge to isolate harmonics, probably aided by the amplification, which tends to make overtones more prominent. No doubt the drug helped with the bow-sensitivity and steadiness needed to achieve this effect. The late afternoon our was streament in the window: and I say a glow a rembus, on the fingerboard of the violes." This is the version which was issued first on cassette and new asissued

on the Ethnic Music CDs You Are My Everlown' was recorded live in 1981. This time, Firm's violin integrates Appalachien and Hindustari sonorties in an ecstatic, sexual improvisation over a prepared tape of seamless tembours drotes. Impene for a second walking into this concert, where a lone, fiddle playing, frampy looking, bespectacked white guy stands, taking the ideas of model John Coltrane to exhibitoring, rowning heights in a strange, quiesbluegrass language for 40 minutes.

By the time his cassette was released. Fivrt had dropped music making to focus on his subversive ontiques of social models, art, economics and mathematics. His music, like his writing, carries the full weight of his intellect, utopionism, sardonic wit and lofty sense of play. It testifies to the possibilities of creativity in a world of drudgers, and to purposefulness in a world of empty restures. His music implies the call "for the liquidation of science, art and politics" of his early philosophical mateum onus Rhysorist For & Higher Civilization. The viscosal commitment of Flynt's playing and his ferodeus intellect have been an inspiration for mysiquits like Glenn Brance, Borbetomagus's Denoid Miller (who was present at the concert that vicided Everloon's, 'hillbilly' dronger Polt, Alan Eacht (who five wars ago give the tage its first revew) and Recorded's founder, the improvisor John Berndt, not to mention remains unissued. Excited by Electric Harpsychord, Flynt produced my own electronic soundfields. Flyat's flat minimum of modern composers' assude-scientific smokesarrens and pulfed up selfcongratulations, and his confrontation of episternological problems in music and creativity make New American Ethnic Music an invigorating miracle of truth amidst the self-aggrandised pensense of sound an

Soundcheck

prohestra. She used everyday objects and sounds in her performances, and, it was reported, "did potrogramary things with paper", in the 70s, Abyss And Caress was performed by Boolez and The New recognition, even if it wasn't followed up on record

Exotic titles reflect her mystical flights of poetic revene. Featured here is the first recording of Executated Subtlety Concert (Mity Does A Woman Love A Man?) from 1997, a solo piece for timbre piano. Paper, harpins, rubber wedges, thimbles, of the objects used on the streps of the piano As elsewhere on this disc, it is markedly sectional in structure, with abrupt juxtapositions of material The kaleidoscope of sonorties is a delight, and we're

fortunate to have this suporb recording Disparate Stainway Radical Other Quartet for street countet from 1995, was commissioned by Mikhail Baryshnikov for a donce by Enck Hawkins, to whom the composer was secretly married. It's performed here by The White Cak Ensemble, Adam. it is sectional but thematically integrated, rhythmic but with frequent changes of metry and tempo. The often vertationus dissandes are thrown off with a finesse that contrasts with the brutelity of Xenaka's or Querreso's use of the same technique, in contrast to Space Is A Company and Execurbated Subtlety. though there's a vocalised approach in common with the trumpet piece. The quartet rarely functions is the conversational way which classical composers have traditionally exploited, rather it's broken into instrumental solos and subgroups, with questions

and answers thrown between them Sender Theatre Flight Nageurs (1971, revised 1978) and Space is A Diamond (1970) both feature trumpeter Gerard Schwarz, a longtime for bress sextet and percussion - the composer on solo nemission doses and mores the nedomiance The curious bubbling effect of her wobble board, and steetonag puthursis from tenor and base Disabstreenin's music is essentially lovered and caresand, its upper strength power address welvforced This CRI showcene is a bandmark recording of contemporary music.

MARK DRESSER MARINADE MARK DRESSER & MARK HELIAS

THE MARKS BROTHERS Mark Dessar is an excellent double bess player

self-effected wit'. Lawdy lawd... where's that naughty Mr Banife when you need him? **DUB SQUAD** VERSUS

track of 'zery souny' "Zeong" enemplifies 'refreshing.

David Marrie, and made a splash in the NYC loft

other people sound areat. Now John Zom's Tzadik

Emphasising the fact that Dresser can write a least

score, a page from "Air To Mir" is printed in sever

Legitimacy is a hard teskineater in fact, it's

discern its machine-like dynamo, the euts and helts.

creativity requires iconoclasm, a spasm of ano-art

nestation: burn off the felish of 'culture'. No such

disposories for violes, and it all sounds criterious

chass he end dark shows in the best of isspend

company The best tracks. "Spin X" and "Atteurs".

abandon Dresser's starchy dreams of classical

preceded Dresser in the Braxton Quartet). In the

sleevenotes for the bass duets of The Marks

Brothers, critic Bill Shoomaker ponders why so

Indian rasse, New Guinean flute, even stoy (rock

much experimental music sounds so grap compared

must be too lowbrow to make the list). But it's not a

problem these players have cracked: it's only when

Diesser and Helies forget their romantic illusions

musical intelligence. They've learned from everyone

from Charles Miners to Peter Kowald and some of

the playing is technically impressive, though intrated

by a self-mond that stops another wally arrest or

from occurring We're us a neck of the woods where

called yourself The Marks Brothers' and named a

apotheous and the a collective groovs.

instrument) only studently reseal the Improveer and

spasons here. Dresser anappies Janappik-style

sopharton: A series of 'compastions' for his

controllars; (the cost name for the unnext

basterd. Artists beyinched by the status

of musical constaution This is why decision

Ontinelly a dub regate group, Tokyo's Dub Squad have over the last fen years evolved into an ustent their back catalogue includes numerous tapes, 12's, compliances and remix works, this is only Part of the court Roman Tarotric Decora come up. their third album followed Dub to Ambust on the

plexing free sazz with the likes of Arthur Blythe and scene of the mid-70s. Between 1985 and 1992, he The Innuo of Kor Nakanshi (synths, turntables samples and programming). Taro Yerr amoto (more was a crucial corner of The Anthony Bradon Quartet.

of the carrier and Tassulo Massiles (ditto plus spirter) has been stable since 1992, Massivo also plays label has allowed Dresser to emerge as a composer. keyboards (not gustar) in Royo, "a non-electronic Techno group" And while we figure that one out, we should say right away that Masuko's role in Dub. Squad is crucial. A real live gutar amongst all this digital-do could be daring or daft, and when it's rock. (on The Contact's end web such (on Tarte's longs. jerk projudice might be to condemn it out of hand. retraspectively conferred on the 'classics' fail to hear But Masuko's intuitive licks - a word probably never

used in this context before - are a my The neaprogrammed intro of "The Contact" features Manuel Giftsching like subtle touches that moreh into a section sounding like pure Neu! Which is not to say that it's all guitar. The overall sound is as they instrumentation suggests, the skip of drum patterns, anchored baselines, surmires and echo Not exactly lamaice, but a modern methodolitan soin on it. Their set at Japan's busers Techno event. Rembow 2000, last autumn was.

tracture of to their cross-grow appeal, while more most sits have highlighted an increasing sassing them above so many other drum 'ir' bass diven acts. Long may they flaunt it. ENTEN ELLER & TIM BERNE MELQUIADES

scohstication in sampling.

UMBERTO PETRIN & TIM LLISSI

ENTEN ELLER & TIM BERNE BY JULIAN COWLEY

Tim Berne's assertive alto is instantly recognisable His substatute sound has taken shape through steady application and he shows no rate he's about to briker with it for the sake of noveto: On the other hand, he has never fourth sty of engaging with contents that mozam her to address different promies, to cush outwards without detections himself from his own the effect that the true act of discovery entails not a search for a new land but seeing with new eyes, and that's a concise appraisal of Berne's position It also fits squarely with the outlook of the Pixtrontese quartet Enten Eller, whose approachable medley of jazz options looks back

through the meanstream towards beloop and sideways to venous forms of fusion, without

German After Com label and Enemy? Or Frend?? on sounding at all continued or pressurated Berne joins them, taken the saxophone slot formerly occurred by Carlo Acts Dago. He melds well with the front line. Alberto Mandann's lacid trumpet and fluenthorn and Maurale Bruned's supple dutter work Bassist Govanni Maier and drummer Massimo toughen to steer a burnoier course with just the adaptability this music demands. Nother album offers excito visions, unless of the secure model variety, as on "Sud" that concludes Melpsyades, or Fé, but both poish the auditory lenses nicely Planet Petrn is a less streightforward case.

randomness of expensionalism, he declares that he is "conducting research that is always based on rigour of idea and form". Ellisi draws inspiration from the visual and plastic arts, one more allufes in its tille to Willem De Kooning's Woman, another incomposites sound made by one of lean Tinguély's estracetinary mechanised soulctures. Mayor is on bass with Roberto Dani dramming, and Beens duests on four tracks. Petne's compositions may be esternisely thought through, his playery measured and sober but his ideas, are diverting and his forms. ednet warnets. Berne is deployed relatively spannelly although still given space to register his browny presence indeed, on "The Deager", presumably a reference to Pollock, he cuts loose at some length before Petrin reclaims the session as his own.

GRAHAM FITKIN GRANITE GFR GF000002 CD GRAHAM FITKIN IRONIC

BY DAVID ELLIOTT Graham Fitten is one of those composers who deserves to be better known With a large body of work behind him including albums on Factory Classical and Decca/Arth, collaborations with The Smith Guartet, Icohynaker and Plans Circus, he has always threatened to follow in the footsteps of Michael Nimes and Sleve Mortland. These two albums on his own label pertainly add more wealth to the assument that Fither's time is nigh-Grante dates back to the mid-90s when he was composer in residence with The Royal Liverpool. Philharmonic Orchestra. The five tracks showcase. him getting to gros with orchestration -- aware that it is all too easy to use it smoly to cover over compositional weakness. Yet here his lush arrengements shine, especially on Henry, While Nyman famously opted for clever postable Friton makes the piece his own but with due



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Ray's Jazz Shop 180 Shaftesbury Avenue London WC2H 8JS Tel 020 7240 3969 Fax 020 7240 7375 Email rays.jazz@dial.pipex.com Jazz pianist Marilyn Crispell has shied away from the fire of old in favour of lyricism and blush. By Andy Hamilton



MARILYN CRISPFLL AMARYILIS

MARILYN CRISPELL SELECTED WORKS 1983-1986: SOLO. DUO, QUARTET

Mantim Crispell follows up her first ECM album - 1996's Nothing Ever Was, Answay, her tribute to Annette Peacock - with more contemposary classics, this time by members of her group (bassist Gary Pracock and doummer Paul Mohani, alongside some remarkable free improving not only the material that's altered on Amarylis, Crispell shows a tender, reflective side that contrasts with her earlier career as high energy disciple of Ceol Taylor. It could be the most profoundly beautiful album she has vet released. She has always below influence as a licence to explore "Below It's ever beaut of (Taylor). I improvised like I do today' she told Graham Lock in Chasing The Wasston. "It wasn't until I heard Cecil that I realised it was OK to play that music." Like Taylor. Marilyn Cospell knows she has only one life to get her work done.

though in her case the material struggle continues to be at least.

as daunting as her mentor's. Yet, on the evidence of Nothing Ever Was and the After Applicati set with Evan Parker, she appeared to be moderating her protechnics in favour of a more brical approach. On Amazalia. however, there's a crystalline clastly about her lines but no easily grasped melodicism, except in the theme statements of compositions by Pracock and Motian. In contrast with the darker Nothing Ever Was, Answer, this new EDM recording brings out her nuanced central of dynamics as never before - though her stylistic development could also be a factor been. The set's mostly

slow paring is nunchusted with some unterned free thrustes. Each of its four improvisations is attributed to a group member, just like the composed pieces, and such are their powers of creating sportaneous structures, it's hard to tell where the tracks out free. (I getter they're "Amerylis", "Volces", "ME" and "Water",) The amarolis is a red flower that blooms in the venter for Cospell a symbol of hope and rebirth. Gary Peacock's compositions are the most strongly melodic, and on these the tro recall the bassist's wonderful album featuring Keith Jamett, Tales Of Another. The Jamet like Bayour carries through to the concluding "Prayer". by Michael Weiss. This is consulty one of the great piano trips of

today - all the more pity, then, that its opportunities for live The release in Leo's Golden Years series contains three longunwallable LPs from the ROs - the solo Rhythma Marel In lames, and Quartet Improvisations, Plans 1986 with Marcio

Hedgeen Sky, And Your Joney Wine State with nemuscionist Days Mattos on bass, Didier Potit on cello and the wonderfully named Youl Mincemacher on drums, You'l is no slough, though the live recording's lack of presence does the deutsmer few favours. The lookly unpeninting intensity and the succifice of structure to excitement make this configures 38 minute neclarizance the least cornecibing of the those does featured It's true that at this time Crispell at least touched on iszz

standards - there's a beautiful performance on Nory Voice of Coltrane's "After The Rule". The most impressive disc is this due album, and it certainly has the best piano. Doug James is a superbly versatile percussionist, heard to great effect on "Dpium Dream Eyes", a languorous piece broken up by sporadic fluries. James went on to feature with Region Workman in 1987's Gara. Though none of these dates could match that classic, there's much president masic molent from .

Metal sounds more modern, unlisted the scattering of the Philharmonic Hall, they under encounted Sobeto too has a sharp, attacking feel, like the Bexalian frotteller it is named after

With invest recorded last number, we are on the more familiar insund of The Godner Fister Group with its standar callette of place, say, strings and nercussion. Sob is elevent jezz, quietly beautiful but reachle, then studied and Shally unlettered. echoinz its movements of fast-slow-fast, Seethoven 7 is weederful, both for the music and the sleevenotes which describe it, "It takes material from Beethoven's Seventh Symathory, forces it into

a small place and adds some kitsch whilst retaining some of the original pomposity". Quite Sometimes I have a honisening for the planter symmetry and elegance of early prano-only peoces Loud by Piano Circus remains a landmark, but Grande and Ironic are more than worthy additions to the Fitkin ouzwe

MIGUEL FRASCONI SONG + DISTANCE BY DICHARD HENDERSON

Mirtuel Existent, a foundate member of the Glass Orchestra, successfully interestes his love of selicatebased sound with World Music leanings (demelanand South Indian percussion) on Sont + Distance. a collection of largely instrumental pieces which purport to imm the gap between "expression and expension, melody and the sounds around us". Like the films of veteren avant parcist Jones

Mekas, which also elude pat orteronsing, Prasconi's album resembles a chary, by turns elliptical fragmented and always deeply personal The repertore ranges from solo improvisation recorded in recordings and beyond to the laster ensemble setting of "Dreams from the Body", which incorporates tuba. didgendon, detuned after, toy plano, glass belibraris and the vocals of both Eda Magra and the commone Francoi often utilises semajor and multitrack technology to achieve his ends, yet the resulting pieces all share unhurised terror and a folior internacy. Thus is not however to suppost that they are anything less than the products of an alert goth file two studies for milita included here involve dechase figures, each of different time salnetures. played independently by left and nift hands, which projet the fundernestally contemplative nature of thank plane music, while summoning memories of Steve Reich's tabe loop expensions from the 60s.

In the hands of a more cympally carrierst talent. any one of the pieces here could be milled for an mostly to his credit, is content to wonder from one island of inspiration to the next, touching ground only brefly The closing "Chabr's Dream" lunges on a outup technique that Frescon co-developed with college sluisting voices over loping hand percussion. The voyces right post nee another a sineur more is established, and then it's done. Having achieved his stated ambition to create a World Music retries of Kraig Grady & Brad Laner's Music From The Island Of Anaphoria), one wishes for a more detailed ethnography of Frasceni's imagined landscape

GERMAN JAZZ MASTERS OLD FRIENDS

BY ANDY HAMILTON This manufacts album deserves better than its retregrade sounding and unoriginal tide. It

showcases some of the finest talents on the The programme is advertisous, with each member of the group contributor and sal compositions which mostly fall into a moular time feel, despite the two way and improvious dedentials of the garboigants. The pidest is veteral trembonist Albert Manifestorff

now 72. From a slightly younger appropriate are trumpeter Manfred School, sixed Naus Deichnaus plants Wolfgang Douver and bessind Eberhard Nober, all in their 60s. The presence on drums of the much younger Wolfmanz Halfner, born 1966. possibly reflects a dearth of quality European drummers from earlier generations. The group got tagether for the first time at a birthday concert for Manfred School in Cologne in 1996 School worked with Gunter Hampel in one of the first European free jazz units in the mid-60s. But here he's feetured in a warmly lyncal solo on his own composition, the Laber of general "Suppostory" Propost Wolfstone Daumer is a much underrated player, his audacious

but crystal class visas entirence Fherbard Weber's off-key waitz "libri So Helter" and the coestant rhythmic shifts of his own "Trans Tare". Mangelsdorff contributes his naterated multiphonics on "Floreight", though he's comeliones rather distant in the mix Haffner's "Sone For Barn Barn" sets a but'ide feel agreent more traditional elements. Old Friends points to the wealth of telent outside the major labels and obvious centres of the jarr world.

NEIL MICHAEL HAGERTY NEIL MICHAEL HAGERTY

BY STEVE BARKER

Nei Michael Hadorty is the debut solo album from doubt immediately alienate half of its potential audience, and for the rest invoke an antiquation that will expely lead to dispensement Which is perverse way of saving right eway that this is one great album from a true American musicans. When does split (as Royal Trux may or may not have done denerating on whom you believe). There's a transparent new observatry at work. The closest companson here is Martin Rev's solo work away from Alan Vista and the sharkles of Suicide

Suddenly Rev give fine may to be bookiess love for dumbed down doosoo and electronic keyboard compositions that served wildly between remarks by the maken and musicial concrète Here Harrory's 'one-man band' concret of solo recording comes up with a sound not too far removed from blues field recordings while managing to totally enduline duster fantosees that at times reach end results remerkable for the dease of securation from - and, simultaneously, dear identification with

- their musical progress. Royal Trux were created following the split of Pussy Galore. Jon Spencer also came from that group to the blues for a long time. The Stones Amounts. Grand First Balmori, Sy & The Rosely Stree The Cure, The Greteful Dead, U Roy, and more alerrangly Genesis and Supertrame, have all been famously

oted as influences, one way or another, on Royal Tus. However, none of their commercial visibility a tibled off on the True of Then down in Memohis, spenewhere between 1995's Thank You and 1996's Sweet System, while entineered some kind of corporate melitings within the Visto AAR department, the soul of Royal Trux was touched by the living spirit of that city's real Sheks What Charles Patton was to the Delta. Stokes was to Memohis. Hagerty must have been

banded a copy of Street Records' Coveror Of The Merashis Alaes, where he found the Prohibition satise "Meder Course Don't Like It" (a version appeared later on the florade of the 1998 7" range "I'm Revoty"). Now, a few years later. Ned Haderty usures the title of Stokes's descendely surreal "Checken You Can Roost Behind The Moon" for the

track which closes his solo clobus. Michael Hisparty the livrica are either indecipherable make no sense or assume a unique internal logic. Quitar solos agrear at will as grenars, pissers or even all the way through the tune ("Fortuna & Fear's. The sound of the jug band is removened with wolin. Swanee whistle and washbeard ("The sheno on the improvisation inspired by Frank Stokes's elusive chicken. On a note of comfort, Neil gutar solos - one with wah with applied to flatbed

Commenting on his solo debut, Heguty says, Fach soon is either from the point of view of a person or from another person's point of view of that person; it's not my point of siew, that's where the childre comes in "The way his music filters foreigh the base of the artist's next rives magning to that term "Amengany", biftedo a gente as utabele all-inclusive as Amberot or Alternative. From the unrecorded first quarter of the last century a nonby those unnamed early minstrels, the travelling medione shows and the musicians whose stars was the street. Through Frank Stokes, Jamese Rodgers, Durby & Tarton, The Blind Willies, Frenk Hutchinson, Dock Boacs, and the revolutionary leap Beefteart, Neil Young, Shuggie Otis, Martin Rev.

Johany Dowd - And now, Neil Hagerty, KRISTIN HERSH

SUNNY BORDER BLUE

Rock turns damage into a commodity and salls it to

a willing audience, and nothing satisfies an auckence's anneste for autherticity outs like the dispatches from a damaged lock star's psyche it perpetuates the idea of suffering being somehow espectal to the production of elect art, and it indules the rubbernecking instruct which makes applicants compulsive for passers by From the beginning of her time frontier Tyroving Muses. Kristin Horsh has expressed the personal turnol brought on by recurrent bouts of brooker affective Zappa proportions. Both artists succeed in achieving disorder - a heightened form of mains depression which are both confessional and hallucinatory and

made for compulsive, if sometimes uncomfortable listering. After the disintegration of the group in 1996, Hersh has pursued the solo career she began with the Hins And Makers officer back when Transport Muses were still active 1999's Sky Motel was Heisth's attempt to take control of her soons, as opposed to allowing herself to become a medium for extremes of emotion; but Surry Border Blue marks a return to a less considered, rawer style, and to lance which are natively confessional, membersly espositor her own and other people's weaknesses: "One all what am I mission?" baseoft missed before/Sucking down the precious lies/1 should how pestident way before?" Municipy the album kind of the blues - Frank Stokes of The Besie Street is less adventurous than the knetic thrust of The Massis, centred around accustic mater and no folio accompanies of Heish plays all the instruments on







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TERRE THAEMLITZ/VARIOUS

TERRE THAEMLITZ INTERSTICES

Despite an apparent gap between hardcore ideology and rad/sene technologismsm, it's no suronse that Coil, Ultra-red and Terre That mitz should be marking out the most challenang dischanics of the moment, it may turn out that, and as Queer club rulture was way abend in the 1970s/80s and bequenthed so many of the things now taken (profitably) for granted in straight culture, a similar thing is now happening down in the

circuit boards of interior space... I am moved to say that after the dual process last year of Coil and Ultra-red I have found a lot of electronica hard (which is to say way too easy) to take: just boys playing with their knobs and nothing there beyond an exhausted - sedess and unspelled formalism. There's no charge, or deemon - call it how you will.

Terre Thaemitz's work is simultaneously iconoclastic and seductive: he is 'dragona' set ilons all over the (Photo'shop., using, as here, the 'icons' of juzz or discobeet, and dragging them into unknown territories, unsetting the occure definitions, undoing the undersynnings; opening the set course to a food of polymorphous indecision and fruint and tonaued articulation.

A real groove; and a groove on the Real. (otherstices is where Theoretis confronts the sexual/social)

bottom line (so to speek) - using samples of talkshow shame. hardcore role reversal and wan medico-ontological idealisms; all the while keeping his tongue firmly between (our) cheeks. interatices is one of the only really challenging and convincing techne actually works, someofily disprentiating and sad and wise. Facings - on his other hand - is a planistimo play in the fields of the score imaginary delight full Britatious computative

unlikely permutations and likewise harmonies. Traemitz deploys the gaso of pomography and the unsteady 'graso' of cross-cultural Sounshes) to becken us in to a half of missons. But even here the masque hides pertinent enquines: if you call it jazz, will it come? How will it come? And, if it's fagazz, will it come differently? Will it "like" jazz in some ways, but glistens with an otherwise and become categorised differently? Why so? What's behind such

naming and claiming? There's harmour here and dark that could unwittle mean safe. pertition assumptions about other music as a safe place to mi from the trouble and strife of gendared life, of sexual want, of lived lack. Although something tells me there'll be few takers of the soft/hard challenge Theemitz ooses here flust as few have taken on the political implications of, ext. Muslimstaum), it may well be time to ask: what ARE you doing with that laptop? What are you keeping hidden under there? The whole of Interstoes might be subsumed under one question. How do we count? Or perhaps: Do we still count? What do we measure such

accountability against? (A non-existent 'middle' line?) How do we count, when it comes to ser? As Lacan price said, how many of usreally know how to count beyond two? (And approach yes from any other angle than simply 'both' sides now?) How do we count sex in, whon it comes to (male) music? How does sex count in music? Why does music rub us up the right or wrong way? (Interstices sent someone | know somerming out of the room.) How predetermined are we in our responses? What do we use to count on? (Starting from which all-too-solid One?) You can

aiready see how frutful a starting point this might be. The worst thing Freud ever did was put the word perversity after polymorphous. If there is a perversion - in the strict sense of that strict word - then surely it's phaliporatic sequality that's very definitely and (all too) properly a 'perversion': a fixetion on and fetishising of a part to the exclusion of a wonderful blood (dezvine (whole Similar constraints operate (not surroungly) in

music criticism; a fear of the grain, and of the cut, and the search - always - for solidly rooted, non-floating meaning, If you need to count in two, then interstons is the more minimum flags to mecongression with bright in givening me. "difficult" outling odes ideological Theorytic and Fasture - as the titles might undictate - is the dirested up 'oppdust' of a given science: best diven, voluptuous, but still haunted, it does sound

> sidewise play of the left hand. Faginzz seems to have as an unspoken subject (perhaps the unspoken subject?) an idea that lazz, for all its liberation speak is often deeply conservative and mache and ton in thrall by half to unthought onlines of technique (Flow do theories of tonal liberation square with an often closeted or closed or disdentful mindset?) Likewise - and like Diamanda Galas, say - Fadiazz hints that should be choose to. Theeriktz could burn down the bouse, technique wise, if technique was all there was to life/music; but this may be precisely one of the masons that so many of us find majostream jazz such a dead duck - its concentration (still) on an athleticism of 'chops' which can only end in a kind of stratsacketed and self-important formalism which assumes that its sexuality and/or politics are

'self-evident' Theemfitz's piena, despite - or because of - its letsony disco backdrep, moves me more than anything I've heard in this your for a long time. (Keith Jerrett puts on some blue silk disco burry shorts and goes out troiking.) Thaemirtz is one of the few artists I know who can do this: untoil a music that is at once decely effecting but sprung with efficient self-reference, a photosise

makeup of doubt The Faglazz 'bonus' CD features on at-first more conventional Ambient piece: a pieno-benied late afternoon cirtl, disclosing unexpected freedoms, melancholy conjunctions, a thousand and one difficult questions: music as a polymorphous construct... and the polymorphous as our natural (eleters

Or, put it another way, perversion as our right, rite, legacy, way. Or one more for less) time time in strange and show out. this album). Hersh's upice as far huskier than before. less frought, but the material she sings cames an undersably powerful aura of emotional honesty. At times it feels voyeuristic listening to a song like truthful and honest music. It is a commodity, but a

KIM HIORTHØY SMALL TOWN SUPERSOUND STRUKE CD BY ROB YOUNG

Km Horthey is the artist responsible for the design of Oxig label Rune Governston, he is a respected doedler in his own right, with two lands monographs to his name. Still in his mid-twenties, Highliev has already become something of a cult figure in the current design world, wit his work is a far on from the fanovigents Photoshopping of Temato or the Designers Republic, Hierthey does not appear concerned with PoMa notions of intertextuality. intense lavering of image and fragmentation of text, rather, his images are postpartly spindly, apologetic. whitnestal, pointerly - a light-drenched, deeply

chromatic Venetian school compared to the Beaution Sections of the costs decision. His self-resident sleave for his own Off is a cose in point. More than 50 per cent of it is a summery mustered colour, with a costob of white like a cloud or - conhestration Mothest underwater. thought-builde a crimson oftenmore of finance netals, and the scratchy handwritten title Him The Nonvegian solutation, sketched tentatively, is a good enough approximation of what's exist on in the music. No grand statements on this portfolio of 13 electronica leaves, but it does radiate a warrets focus and a quety dosurbtsmonship that sets it. apart from Europe's current surfer of perchad CGP scrept-scrept, and will certainly please fars of House On Mars, Autochre, Burnt Fredman and the

"Feeskelings Gode Ting" ("Vanous Good Things"). for example, samples a Norse Harding fiddle and extracts all as melancholy luices over various minmovements and variations - it's a page of a sketchpad with all trail drawings resonating off one Happiness" is momentanly interrupted by distorted bester receives of foks laurious and abouted fragments of found anapshots laid across bold fields of colour, He has found a neet way to fumacise digital cipping with a homemade, human sigteby quality tank with sudden wheels writen wheels of compressed dwthm relis. Perhaps the strongest reference point would be the Aphex Twin of I Cam Recause You Go, but unlike Richard immes. Horthey still sounds as though he gives a damn.

5 & 6 IN DUID BUBBLE CORE/AFTER HOURS AFTO16 CO.

BY HUA HSU Oouz Schann don't give a funk about marketing. Lef features dub versions of ondinal compositions off HIM's upcoming album, to be released later this summer. Forget the fact that nobody has ever actually heard the originals, submorte vouself in

HIM started out as the home recording project of Schann, notable Chicogo percussionist (Rex, June Of 44) and a crucial member of the city's visit network ot outer-reinded musicians. Though the sound of FIM usually corries the expected Thrill Jockey references. School's work to those dubs makes the affinity for Afrobeat and dub far more obvious The extended airy introduction of "Five" nearly

overshadows the action. A feeling of creation and the shape of homs to come mark the track's first slowly whipping into a collective rights. The rather the meat of "Five" are wonderful and all, but it's far less interesting then this moody prequel White this summer's album may showcase the virtuesty of HM's new line up, these dubs show why Schannis

studio evolus sets the error apart from Atitiv bees. "Reconsectation Of A Rivetim We Connet Escape" starts off with an eage electronic persuit that security magnifies the otherworld's intro Shadow accord for Latyry. This feets like the most central of the three sersy Mentson's noodlend unconfined by the strict need to reprocess. Schann takes care of two fantasses at once as early 1980 B-boy hi-hats cance amondo 21st contrary duly tentrary. Wild for danging feet? If next year's slated HIM remix project is any hint (Ashley Beedle, The Orb, Nobukaza Telemera), perhaps this is set another step in the

group's constant evolution. Something happens to the ophresho guitar scratches and picks that hint at funk at the outset. swillows the instrumentation into a liquid, bassy inspire the marky, lumpy proletanat toward the mellowed out finish, something like Fela

KEN IKEDA TZUKI [MOON]

BY DAVID ELLIOTT Athough Trusk (Mogel is Ken Ikeda's find CD mission under his own name, he has been action in a number of crosects, most notably his most for Marko Mori's video art exhibitions, including her

contribution to Sorec Boom at the Harward Gallery in London, Aside from this, likede supplied the music 1996 and he has taken part, as a video artist himself, in a number of group shows. As with his fletand The Science video installation at Tokyo's SCAI gallery in February, Tzuki (Moon) between frames of film. Heda describes the work as

mercoral for the blacks between frames. communicating with the god of images and attracting that hely being". Atthough not actually stated, this can only refer to Theodore Bossak's compulsive navel Financ which, using the salest move era as background, delved into a clark and almost-believable world of subliminal code scretched into religion and guite consumo theones, indeed "Flictor" is one of the touck titler And set the sounds used are more modern than ectro, resisting the temptration to include in crackly

fiede crefts e contemplative soundscape, at once beautiful and troubling There is an air of disquiet. unknown powers. The reverse sounds of the 65e. track convers up a feeling of sliding into uneasy revers, while "Hydento" and particularly "Infinitely Gray" are the slow, random pealing of felephone

Tasks (Moon) is a thoughtful, measured affair. northeater in a threatethy measured for Womenest sleeve of water lapping against stone. Yet somehow them is something missing - possibly a visual element which one could argue is ordical to the music's fuller understanding His Sehind The Scenes estaliation meshed the two whereas here we only get half the story. Novertheless, a restrained and

beautiful debut.

LEO RECORDS Music for the inquiring mi

LEO RECORDS NEW RELEASES



ANTHONY BRAXTON COMPOSITION N. 247 Commosters in 267 is one of the law Obest Transa Music works tailored for a specific instrumentation b saxophones and bagopes (Anthony Braxton, James Fer, and Marthew Welch). It's been recorded live, and the striking quality of this recording will be evident immediately upon first hearing. Detailed notes by the insider James Fei will guide you through the piecer. "The music on this clac is: unike anything I have pertopated in, in terms of mental and physical endurance, mobility between different sets of material, and sheer some intensity." Total duration: \$1'37.



CD LR 307/308 (country JOE MANERI TRIO: THE TRIO CONCERTS

A double CD by Joe Marteri Tho recorded live in 1997 and 1996. Joe Maneri is on alto & tenor saxophones, clariand piano. Mat Manen is on electric violets and viola, and Randy Peterson is on drams. There is no doubt the ontics will write extensive notes on these performances. For the moment sufface it to say that Joe Manen continues to rewrite the history of sazz.



CD LR 509, INO PERFLMAN THE SEVEN ENERGIES OF THE UNIVERSE

Recorded in 1998 with Joseph Spianni on piano, Jay Rosen on drums and two Perelman on tenor sax Lines notes for this CD have been written by Eleanor Heartney. New York based art onto and contributing editor to Art in America Why? What does an art critic have to do with sounds? It transceres that Ivo is an artist whose paintings are beginning to find the way into the galeries. We are penting three of his colour paintings in the booklet



SMON NABATOV QUARTET: NATURE MORTE

To record the work based on Joseph Brodsky's poem "Nature Morte" Senon Nabatov has assembled an extraordinary ensemble: Phil Minton - voice, Frank Grafkowski - reeds, Nils Wogram - trombone, Simon Nabatov - piano. As Stuart Broomer writes in his notes "Simon Nebstov's "Nature Mone" is a miracle of craft and vision, a race synchrony of parts in which feet, composition and improvisation are heard as essential complementaries Senon Nabatov has arrived. There is no question this CD will stand the test of time and make jazz history.



CD LR 312 TIBOR SZEMZO: MVISIBLE STORY

investrie Story, as all other seven titles of the pieces on this CD, is taken from writings of Bela Helmoss, a Hungarian thinker whom Tibor Szemzo is greatly indebted. Bela Harryas feets are put to music and narrated by Tibor himself while the music is provided by "The Gordan Knot Company." Ther Szemzo is unique in that he created his own genre, and this new work, which has taken ten years of Thor's thoughts, is another winner. The CD has some estra - a video track for PC or Apple Mac.



GLEN HALL, OUTSOURCE, ROSWELL RUDD THE ROSWELL INCIDENT

The from CD by Glen Hell on Leo Records (CD LR 273. Nationations music and words for William S. Burroughs) was a great puzzie it got some outstanding reviews, yet was largely unspliced by both the average critic and the public at large. This is the price any artist pays for being ouranal. This time however, thores are more accessible. the tunes are catchier. the music is closer to sizz. Gleri's "Oulsource" is six musicians, and the presence of Roswell Burkt makes everythish swinn

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KING CHUBBY OTHER TIMES

Knal Chabby is a decidedly occasional grouping, the

occasions of its activities being whenever Robert Dick, who resides in Switzerland, corees to New York. and TV commercial music commons (New York Mets tags foodly remember his theme for the R9 and 90 seasons), and percussionist Will Ryan. Dick calls the top an Ambient droup, but their music lacks the arch sense of artifice that historically plagues the term. Indeed of costine boylood favests. Non Chibby exples as environment burding with information participal, multicultural cross-polaration and comic book surrealism. Other limes has the flow and brashness of a boldly so send bar Two things are readily apparent from the outset of

the programme. King Chubby taos many options for hythmic momentum, ranging from Dick's padpopoling to Rion's beninbay; even some of Biolek's more industrial samples have the rivthmic impetus of crisp drumming. Though Dick is renowned for his that are garriely employed throughout the album no way imposes leaden themstic paremeters onto

the music. Occasionally, Bralek latches sets a Other Times makes a strong first impression, it also holds up under sustained soruting The tho's fasticious affection to detail is not immediately

but, on the whole, King Chubby's pace is very brisk abwaus, given the music's often rousing surfaces Bnd Chubby's time in the shed has been very and street

KLAPPER/ULHER/ MORGENSTERN MOMENTAUFNAHMEN

Biret Ulter's last release on Numichtnur, Umlast, out Dowdis' corceols a filippe of featherfult playing. the trumpeter in the company of percussionist Roger Turner and bassist Ulrich Philipp. It was attacked in these pages by Clive Bell (The Wire 203) as a "chilly dull record". To my ears, (Imisut ixsects much needed improvisation currently dominated by rhythmically challenged Powerbook stylists It's indicative of Elber's suss that she should an from livroer (as Reil says, one of the factest and smartest nemissionists is ignored to Martin Klapper When he nizzed Company Week in 1993, Klapper's table of plastic tors and homemade electronics raised evelutives but his contribution was unfooletable. Using an aspirin conster and a contact rec, he tapped out a tattoo worthy of May Roach (workshif as a due, Klapper and

few essential CDs of 90s Improvi-There are reasons why Lither, as Bell purs it. endlessly demonstrates the watery of peculiar naises she can make with her mouthpiece". Over the last three decades, listening has become less patient, playing more detailed. A brilliant musician needs a challenge, and it's only in the superfast metric slipstream provided here by Nagger and bassist /Grgen Mosteristern that a virtuoso like Ulter Margenstern's shrawed note charges are abetted by Ulher's harmonic understanding there's a world of These players know that the exercise of stylistic choice' inevitably lets in kitsch. Momestividischmes is not so much dull and drilly as urgent, necessary,

stam-dried

This is swing that has gore well beyond the needs of the consumer, we hang on to the musicians' cost tails, amazed that such determination persists in the modern world - and alternately gobsmacked and amused at the soric gotesqueees thrown up in the process This isn't music for pleasure it's a bubbling soundtrack for cartoons yet to be invented.

GUY KLUCEVSEK & ALAN BERN

ACCORDANCE WINTER & WINTER BY DOUBLE CO.

BY CLIVE BELL

The reputation of the accordion in some quarters is still not as high as a might be, so I have to stress that, even though this is an album of accordion duets and sheer empyment is the only sem, melodic inventor, musically and accessible writing your out of these 17 mann's short pieces.

collaborator with John Zorn and currently a member of Dave Douglas's group. Channs Of The Night Sky And from the right comes fellow American Alan Bern, founder of klezmer revivalists Brave Old World and resident for many years in Berlin as musical director of theatre shows.

equally - both are melodiciets under European and Sowish influences. Much of the album is pensive and smouddening. The virtuose flamboyence of the accordion, that swaggering boulevarder of days gone swing of the hips, as on the Italian-style "Decafficata" as if the instrument is wonderne how to reclaim that extrovert part of its tradition. There are believ-skeiter moments of kiermer, and Eastern European thathers an saved or ten time. Rem venes the colour with melocks or the nch perpusalve plank of a fontowers as on "Bur Talk", which borrows some of Aster Prazella's louche theatscality But the level in the crown is Born's "Starting Over", a simmering, sensibility Even a solery Marmer title like "Duelling

that pervades the whole album. JACQUES LEJEUNE MESSE AUX OISEAUX

Jacques Lejeune studied with Pierre Schoeffer, and with François Bayle at GRM. He joined GRM in 1969 and since then be's record a cope of musique concrète which he calls concrète-naixe, might electronic stroods with voices and instrumental music The space is central, as been in this 'Messiaen meets concrèté' creation. Messe Aux Disease (Mass for the Bints). The combination of mystical, epitetic Roman Cytholicism and a Executation for bed sounds as brought to an

electronic domain which Messuern himself mostly avoided, though he inspired Stockhausen and The Messe is concerned with the transformation of human sone into bedsone, and the Latin text of the Mass is often clearly present. Textures range from ethereal so-fl and pulsating low end sounds. to over-literal peals of bells and church chairs. can feel stritched enough to break open the zone of which perhaps show the limitations of the congress each other, and the text is given all sorts of weind and wondorful settings. Like Messiden, from a e's all gloriously over the top - and again, like Message works not say how far this is prestional But often you're just captworted by the dazzling

events sheeting across the sound stage

FRANCISCO LÓPEZ & AMY DENIO BELLE CONFUSION 00

FRANCISCO LÓPEZ & MICHAEL NORTHAM BELLE CONFUSION 0247

BY JM HAYNES

is his concess for an 'absolute concrète muse' Francisco López seeks transcendence through the soon immersion in a swarming mass of detail. including the obviocality of silence, the autitorests of South America and Death Metals propulsive blast beets. The two latest contributions to his cognition Beile Contusion serves and polluborative efforts, one with follow field recording artist Michigel Northam. the other with exent sexponents Arm Denio. Even with his colleborations. López has succeeded in croftsmanship and sementics. What nots left behind are paradoxically both ominous and serene compositions of openended misteries to be researched and investigated by the audience as

While Beile Confusion CO uses Denio's voice as built a haunted gray drone from the complex

harmonics of a human voice that never afters anything except its own somanic textures. Their collaboration begins with a marge-like sound of undefinable set delirate furtishors then a stence followed by a slow tectoric rumble of similar sounds to the first interlude but much less theorie, and then another silence. It almost seems as if Lines has stretched cut two boef sullables from Denic's source over the course of an hour Yet Beile Confusion 0247 with Michael Northam may be the stronger of the two Northern and López books an exchange five mars ago, which had also resulted in Northam's appearance on the Staatolast misses of Liber's Linteled (1993) For this album, the two apply a considerable amount of pressure to their processed Feld recordings which cradually increase from near and a sympathetic pleasure in each other's company silence to rearing floods of metallic noise and give way to a hovering buzz from an indeterminate. tmestretched edno, strated by almost imperceptible

> these pieces, marking the shifts in time and space for the extended dronescapes. If one is to embrace most of his live shows by volunteering to be bladfoided Lines's stennes can be unnenline in their sheer lack of percepability Within both of these collaborations. I doer employs signed to out the brakes on his slow burning movements of sound which have an uncarny ability to after the perception of time. During the listening experience these drawing sounds appear to crawl forward into mints 'fet when Ligger drops the values down to silence or near bilence. his more audible elements seem only to take up five minutes of time when more than an hour has passed. Outs simply

MICE PARADE MOKOONDI

BY CLIVE BELL

Conn. Per Ad? Yes, it's an assignm of More Parade. itself on anagram of Adam Pierce, founder member of The Dylan Group Mice Parade is Pierce's solofrends, including Doug Scherin (of HIM) and an anonymous coconut seller Pierce found and recorded singing on a beach one night in Brazil



minutes of turntubles on fire. A new standard for cests Therapy feat, Rossan re. Oli: Faust and Shorten. DJ Jap. error the Manusal, Jack Dangers, Presage feat. Mr Dibbs and Jel, Shadow And Cat Chemist, EU lesign, Reb Switt, J. Bosgue, Z. Trigs, The Bulletyru Space Travellers feat, Bils Quest and Gan, Shella Trax Swand Sestem, Phonogorphoprophiles and

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Soundcheck

Not that you would guess this was largely a solo album. Pierce is a New York based drammer, but he has a Chinese ather called a cheer, and he conjures dark, sinuous melodies from it with conviction The opener "Open &ir Dance" tremples and overtal twong. But within minutes we are in TNT-era Tortoise territory albeit Tortoise in a besener, more major key and with a bitter World Music record collection. Earlic time subsitions support on unassertive but fine", funed sense of melodic A stoy guter lime sossy's across caped drumment, addresed by vibraphone and amboursynths, always returning eventually to the earthtones of the cheng. Here and there are splashes of

electronic treatment, and overall the bright, accustic sound is very attractive. Power allows himself some moments of unabashed pretimess, but his approach is lastely and enudes sheer delight in the act of playing. The drifting vibes and Rhodes keyboards may own in a polyrhythmic pool, but the drums leep the proceedings upbeat and physical. Mice Parade supply the biteser's bear and feet both with pleasy to do, and the quality only really slips on the indules or maintenant of the total track, where Perce-Otherwise, a dream epic - oops, another anagors.

MOUSE ON MARS DOMINO WIGHS COLF MOUSE ON MARS ACTIONIST RESPOKE EP

DOMINO RUG122 CD/12 BY PHILIP SHERBURNS The best approach to a new Mouse On Mars album has always been a suspension of disbelief, as much semblance of a 'sound' (or at least an internal logic), every new release has tended to signal a Sure, there's a community of sorts: looking back flow on 1997's duraditables you can bear various levels. of accretion building up to last year's Nun Niggung and now idealogy. I've mading the centage second in a wom away hillside, you can carbon date the wheery necessive squelch where it appears on "her", say and pippoint their requester forms into ska to its arrival in "Scat". But each successive album has buth on the previous one's foundation.

leading over time to an unitiesy and dipriced architecture, at one marrent machine heavenwest like Gaudi's Solvada Familia, and at the next possed on the point of collegue But no matter have prepared you are to push the pause button on your preconceptions upon silding in "Actionist Respoke" the new single from Cologne's Andi Toma and Jan St. Werner, chances are you'll be shadked to discover that Mouse On Mars appear to have gone, well, Industrial two-step Granue.

Sounds farfetched, I know, Imagine Aphex Twin's Windowlicker' crossed with Wooke's fractured breaks and spangy bassines, then processed through Richard Devene's caustic granularity. A pachniko periour of clattering doorbells explodes into a chorus of chaos. Gleefully passed off, it's summer arithern for backseat subwoolers. "Actionist Extremes' annyties more of the same, but it have begins to give after one and a half But Mouse On Mars have often been given to almost Raspour excesses of divitimes and textural overload, and one suspects that the earns is an attempt to push their machines to the point of collapse, to matter if

they've left their finteners face down in the static.

Matthew Herbert's appearance on "D) Collapse" suggests, though, that they're not too wiful to let another industrial least the candinanery House textures are classic Or Rocket buzzbin funk, lightened in with the risp's penny percolations

doesn't come close to suggesting what lies around the next comer. "Subsequence" lays it all out cornect down off the first track's Ritalin fit with a cool bit of beatboard, and then veeded prespectedly into languad piero bees, suggesting the opening medicy of a Broadway musical, it continues to ant wender, the short of King liables appears in the parriers reverti saxpehore and Bollwood styries plough a soft furrow through the on, topping the track into a post-chimactic heap. Synaesthetics beware: before you can recover from this detaine flyover of such widely vened strikets territory "Discourse" cracks your consens open with drummer Dodo Nikishi's weird and angelic felsetto like a column of golden light pierong the clouds.

over a shimmening backdrop of psychodolic What had always distinguished Mouse On Mars. was their palette, a porous burbling that made as much ado about tenture as it did about structure Indeed, Athology's greatest strength is the way it intensifies colour and texture, in "The Illking" and "Catching Butterfees With Hands", both expusite takes on Cooland's Americana (stronts a saccome. woodblock a-clossing), those purple mountains and ember ways of down goo into hispercolour when compared to the sough rubble of the cirll in bassy

First Break" and "Impolute". Idiplosy flits from register to register. There's no presenting voice holding it together (some of this collaborators: pionest Herbert, programmers Vert and FX Randomy, wolvest Matty Arouse and hom placer Harold 'Sack' Zlegler) in fact, idiology refuses to cohere so completely that it plays out as part of style to style, treating them like so many stapping spelling of the title suggests a belief system based not no stees or irinary but on the id: an album seering from tantrum to resene could only be grounded in the whims of self-satisfaction. For child's play, at least, their backyard games are

brillizeth investion - g. st times, avitally meson MUSIC NOW ENSEMBLE 1969 SILVER PYRAMID

RY ALAN CUMMINGS If sound could import itself on architecture, what

stones could an archaeologist unearth at the Roundhouse, a cold and famously dank engine shed in London's Chalk Farm? Screons through the diamond seam of underground riches from the 60s and TOs, when the heavily amped lives of Pink Floyd and Blue Cheer left great gouges in the walls However the gassamer traces of Improv events such as this would be for hawter to instate

in May 1969, the Rounchouse played host to the Maste New Section: a few day extravarions of New Music impossible to envisage happening today Opportuned by Victor Schoolfeld, it included LIK Month Young Terry Monings and Christian Wolff before closing with a performance by AVM, in its quintet line-up that had recorded The Crust double album the process was Additionally AMM memb Comelius Cantess Chitecopher Hobbs and Edde Privost made individual contributions, among them

the latter's Salver Pyramid, for which he assembled supporting players to flesh out Gorey's mky black, The Music Now Ensemble around an AMM core, Very humorous illustrations, some of them included in much in the style of the day the composition was not conventionally notated. Rather, it took the form of a wooden-framed ovramid covered with reflective elliptical, text. Relying on memory in the absence of more solid evidence. Pelijost's sleevenotes relate that the performers were instructed to besit both that but and the overeid around which they were resided as the score Their sightlens blocked. They were forced to react to unexpected musical stimuli

Though The MN Ensemble's exact line-up has been lest in the 32 year lapse between the performance and its eventual CD documentation middle of the track, as still more layers of revertibile. Prévast recals that there were perhaps eight or nine players under the direction of AMM guitarist Keith Royc, Even this early in their career, the AMM signature was already in place, and their voices are cospine cello. Reve's intensely focused microtonal gutor manipulations, Prévost's bowed, rubbed and scraped percussion, and the fluttering reeds of Lou-Gare. For a music that so clearly some at the extrausiving of the personal in the collective mindmeld, it is somehow upt that the other sounds - namesons nessy wholes and electrons where

Although this is not an AMM moontant as such.

their palgable presence makes it difficult to consider this disc apart from the meta-music growth Though MNE's make-up and methodology may differ the implicit miection of any outside. musical bactists, the stress or pursuing the decay and revenuence of each included sound within a multilayered whole, and the players' moment by moment discovery of a dynamic structure provoke a smile of recognition. In tone, the music is mostly what you would expect, bar the occasional rise to a fractious density That said, there are moments of surprise, most notebly a pellucid flute melody near the and that could almost have strated in from a upon its creators' concentration and speed of nature is a joy. They're free to pick inclividual threads out of the wome or eise to stand have and try to discern an everall pattern. Yet the music might be: best expendenced by letters the sounds first through

order or understand there - "within darkness conceiving that which can only be imagined", as Prévast's opposit test out it Silver Premid has much to recommend it. The classly of the recording is a married considering its are and the conditions under which it was made. As a rare example of an AMM-seleted composition, or as a catalyst to Cardew's Scretch Orchestry, formed several months later it is an immensely important guece of British Improv history And as an

archaeological fragment violding a displaced echo of less cinical times, this is a wonderful riscoment. MAX NAGL & EDWARD GOREY THE EVIL GARDEN

BY EDWIN POUNCEY In 1976 Vennese trumpet player Michael Mantier released The Hapless Child, his interpretation of the late eccentric American illustrator Edward Gorey's datic fables with a little-up that included wife Carls Bloy on keyboards, gustanst Tarje Rypcial and Robert Wyatt on vocals, 25 years later and (almost) the same feat is performed (with the artist's approach by Austran syspehonet May Navi, who has choose statums Mori Akcheté, fellew szopchorust Lol Cashill, percussioned Prints Hentl, kerbased player Josef Novotry and vocated Jude Tippetts as his

Sorey, who died in March 2000, was responsible with odd tales and mini-fragedies in a style that pervenely moved Editor Alian Poe with Hoffmann's Strongeloeter & fine example of his dark delicious protes here is "The Doubthal Guest", where a family unwellingly allows a stronge, destructive presence to enter their home one "wid venter might". Once stroide. It refuses to leave and makes their lives a being hell. There are strong of Poe's The Royan tapoing here, but also of Doctor Seuss, in that sinister and very furny Coxhil's spoken rendition of The Doubtful Guest" is perfectly delivered. punctuated with a suitably laconic and equally gives elastic form to Gerey's original abound creation. Elsewhere Julie Tippetts breathes life into The iron Torro", a particularly morbid little tableau that wants of impending desisters involving, among other things, toppling gas stoves, objects failing from the air and a family of enormous eels who live

its not imagery and prompting her fellow players to revel in the strangeness of c all. The result is quido: memorable and a sheer delight to which Gorny had he survived to hear the moult, voxed undoubtedly have taken off his black-carge-sasked top had TOSHIMARU NAKAMURA & SACHIKO M

though she is chanting a magic spell, luvinating in

WHILE OLD CO BY DAVID TOOP

How very odd, and how very wonderful, that this kind of sound work should be available in a superstore near you. Well, perhaps that's not completely true, but there is a faint disance of stumbling across it in some secret comer, racked not so far from all that exists in the currently available documented history of earthling music Why should that seem so strange? I must because the improvised organisation of sound that an empted mind, making no conscious attempt to oursuing seems so remote from the 20th century notion of producing recordings in multiples for commercial distribution to an unwitted public. Would it make equal sense to parkage the larger

Type I light unstallations into books and distribute them for sale at a cost of less than £20 in a selection of cities across the world? Perhaps so, though I doubt it, and perhaps this mits close to being an aural equivalent, though it's an anthology of suspool laser needles, halogen plare, epileptic negr, near-death light builds and cathode-ray tube emissions rather than Turrell's epiphery of natural light 1 don't know of any music being created arewhere that exerts such a profound physiological effect. If I try to write while I listen my

hands freeze on the keyboard. If I'm concentrating on listering, my head falls into a sort of Rodin downwards. I find myself staring at a spot on the meditation then, if I could ever manage that, except quickly by our get switching to red alert and the family rushing about the house trying to lecate an apparently terrolical system malfunction. Not a popular choice domestically then despite my explanave tolerance of Limb Burks. Eels, Leanne. Rimes and heaven knows what else, but anmentely rewarding in powers moments operationess. As you

may already know, Toshi plays a mixing desk with the causes, deterrining factors and promises in the input connected to the output and then runs the resulting feedback through looping and processing is a sample: They are a duo made for each other, since their squidging of soft buttons and fine twentone of knobs and faders needstees a wheekeerd autrene murnur of spirit voices, but dive. submanne proximity detection, hypobrandwa respind and migrophirecters ultrasquad that seems

somehow inmitable and uttorly right in its harmonousness. If I gapte from one of the books on my shelves. Sounds Of Wastern North Atlantic Fishes by Mane Poland Fish (I'm not making this up) and William H. Mouhous that will ruffee both as displaced. description and as a mark of my deep admiration for this music, "Well-applimated captives in glass aguana," Figh and Mowbery observe in a bnef discussion of pipelish and seahones, "loud dicks similar to snapping of finger against thumb associated with feeding and introduction into new surroundings (in, possible orientation)... Dunnal preliminaries to cogulation, occasional high tend snaps often produced alternately by two fishes and, during actual embrace, loud and almost continuous high-frequency dicking." The references to consisting and embrace should be construed as

metaphors of course, unless we choose to turn our HERMANN NITSCH HARMONIUMWERK 1, 2, 3, 4 HERMANN NITSCH HARMONIUMWERK 5, 6, 7, 8

attention to actual fish

HERMANN NITSCH HARMONIUMWERK 9, 10, 11, 12 BY DAVID KEENAN Karheinz Stockhausen once famously guloped that even the most complex of musical textures

often tend tream's maranalism - when it becomes still. Viennese Actionist Hermann Nitsch's bacchanakan Organ Mysterien Theatre took this convoluted lattic to its extreme with a series of happenings that combined terrifying religious imagery, mutilation of animal corpses, bloodbaths and shielding coise in an atterest to short circuit the incessant chatter of the mind. The number of elegangted stillness which has always underplaned his mustac is finally made overt with the salasse of 40 volumes of his solo harmonum medianors, at originally released in paltry private editions of 15

the fact that we exist, live and die has its remified

cosmic process, in the trajectories of the stars, in the being of galaxies." These harmonium pieces were and all of them come draped in suitably ave inspiring deep space images courtesy of NASA's

The music itself is every bit as dramatic and upliffing The harmonium is a small-reed instrument, operated by simple foot-bellows. It sounds both impossible antiquated in the way it whereas and clanks, and positively electrifying. Non-used it to devisitringly minimal effect on her Marbin Index and Desert Store albums. Also constructed from long, drawn out drones, Nitsch's compositions are more melodically ambitious, and at times the encless phostly shapes recall the elegiac grace of the Catholic Mass, all soaning choral peaks and

church organ bottom end. The idea of the music of the spheres - that each spinning globe give oil an incandescent throb which, when combined, created a heavenly artists, and Nitsch situates his work in a tradition that takes in the second act of Wagner's Tristen Und Isoble (in which according to Nesch the Invest 'sing of their own infinity"), Matter, Schoenberg and - electrified visions of Hildertret Von Ringen spring to mind, or even Popol Vuh's In Dec Garten

have fleshes of syspenthetic colour. SHUGGIE OTIS INFORMATION INSPIRATION

BY RICHARD HENDERSON Jamming with keyboardst Al Kooper on a hit album had made a star of 16 year old guitar prodigy Shugger Otis during the late 1960s. The son of R&B trajectory of Oss's fame described a steep parabols. By the time he completed inspirato

information, has second opec solo work from 1974, his narried as a relebely had emissed and it's a safe. but that he lived to regret refusing an offer to join The Rolling Stones He sport three years, reportedly, rehearsed group (only strings and homs were added by session players, mading Obs's own charts). Measured as artistic accomplishment, his efforts stand shoulder to shoulder with Steve Wooder in her use of studio technology to find a new form of personal expression. But unlike Wonder. One all but variabled commit out of the gate

This is the work of a Californian apparents smitten with the Cubist drumment and terranals released riffs of New Orleans instrumental langs The Meters. Otis's vocals even recall the plansport

singing of The Meters' producer, Allen Tousseint. However, having committed these foundation elements to tape, Oss gave free min to increasingly his attempts to put the course of the stars to sound, quinotic impulses, thereby sealing its ultimate fate as a cult fetsh. Visionary to the point of dislocation, Inspiration Information was both unabashedly corpous and would as more mile

Few among his conferencement would have used a pervisive Roland 77 drum machine for more than demo work, set this was no rimmick for Obs. The homely automated drum outse served as fed for hearfelt vocals and, in the case of "bland Letter", a string section that somed and enveloped the melody like a beneficent of slick. The rapid beathor plus order state of 'XL-30" prefigured the postpurie sound of Young Marble Gants by the better part of leaps into something like a George Benson instrumental; two or three time changes later it has become a Gil Exans pastiche, with woodwinds counterpointing Obe's rhythm gutar Evans's spirit however door more strength, over "Burn Day" mutad tumpets dueling with pensive flutes during another

anangements, peting urban tension against rural

dreaminess, bespeaks the months spent creating

The centreniene of inscirators information in its Physicits - a developal music that vibrates with 21st century remographics as Volume 2: California Soul in Lunka Roo's World Psychodolic Classics series, is the previously unincluded track, "Strawberry Letter 23", which became a huse his later in the 70s for The Brothers Johnson in its onemal form here, it immediately sheds the old nursery dame effect of the better known version. becoming a specy pagen to either Shupple's magination, his prifriend or an especially potent emoathogen. The Initial verses ligge along to legend, bandleader and talent scout Johnny Otis, the headnodding beats, as the song's nagging quantum melody is tegged out on a celeste Thon, in a solitsecond splice. Obs makes a dramatic left turn, finag off guter expeggios seemingly lifted wholesteth from a Yes alzum. The arrangement gradually disappears into a howling tape flerige, scattering shards of gatar and celeste around the stereo partorama as the species release the cortis atmosphere. When it was made, it might have been dismissed as Nacidated psychologia or Programmonal Today & is pothing less than the one-assisted sound of a putzest in freefall, warrant until the last possible

powert to rull the record If the olbum, especially in this extended ressure offers holographic elements of the early 70s. protect, it also agueds entirely contemporary and is all the more excited for that. A great shame that

Insurative information. Staffed to the hear with good ideas, his brainchild may set have its moment is the sur

EVAN PARKER WITH STRINGS TRINGS WITH EVAN PARKER PARKER/GUY/LYTTON & THE SCHLIPPENBACH TRIO 2X3-5

BY MAN CHAMINGS Orchestos and leasuren have never made well matched bed partners. The usual pattern is for the classical planers to take their money and he back. exes closed and smiling in a sweet sickly way, while a decade. Strings holding suspended chords form a - the improvisors hulf and pull energetically on too satisfied, but their offspend offen leaves much to be desired. The improvisor's problem is finding as look up from their stands and catch hold of the more arrand them. This size of least has been fully accomplished on this latest Emanem doorstop, containing three hours of studio music featuring a machine. The sophisticated dynamic set up by his Improviscene Peter Cuseck, Hugh Davies, Rhodn Davies, Phil Durrant, John Edwards, Kaffe Matthews, Marrie Mattes, John Russell and Mark Wastell Though moviest and unarthodos in construction (two violets, two cellos, clouble bass, bars, beuzouk mitter, electromos) by contact hall standards, the high-culture players analyed create a complex shifting and fluidly danging weare of sound that contemporary conductors could only dream of drawns from establishment orchestras. And herein has the justification for calling the results Strings If the title sounds like a perverse attempt to

recording by a certain other sexophorist called Porter playing with an orchestra, the title in fact music features the rane stong players without Paster, sometimes as a full ensemble, other times as smaller subgroupings. The results are nover less than fascinating, with a failness of sound and forceful momentum for removed from the politic, obsessively detailed miniatures I had expected Crutial here are the electronic additives and acceptons by Katle Matthews, Peter Cusack and Hurt Daves, And when Perfor does onn in cather than the strings lying passive beneath his hom, they entitie with it, descript and caloling the trademark flumes, complex fingerings and circular patterns blend into the dark stew of plucked, screped, bowed and sampled steel and stat If I have one cavest. It's rebody followed up on its many leads, not even Otis: the length of the record. With the quality of music himself, who retired only a few years after recording on offer, I can understand why Emphern felt duty

Sulphur: Compound discoveries within and outside the catalogue

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Soundcheck

bound to release it all, but there bours is a little much to digest at one sitting, especially for music this thrillingly dense If Strain, With Flora Perker presents the

sepondonist in a new setting, 2x2-S seas him in more femiliar company, mediating a new equation between two of his longest standing groups. With querist Alex Von Schlippenbach and drummer Paul Improvisince the early 70s, around the serre time. he first started playing with drummer Paul Lytton. The Lytton/Parker/Guy tho is of slightly more recent violate. But then'to still been one of the most vital Entitle Improviumts for righ on 20 years. Femiliants for once has not bred contempt. The quantet rushes at the music with an almost breathless speed and explainment, fracturing and coalesping into every venety of dag, tho and quartet over the single, 70 complementary crummers, the former all flowing sich and motion, the latter outline and convinc unrhydwn with his cymbols. Bassist Berry Guy too is a monel, holding down the centre dround. At times, his thick, expected basis stroots sound compathetic resonances with the wres inside Schlicombach's

particl, or so it feets, that it's Purker who brings the most surposes. He has never been so Coltrare-Wo as on some phrases here. All physics and ecademicism banished, he brings on authoritative power that bends the two thos together, it's a pyful. and wholly unconcerned with any po-faced theories about what this music should be

PHOENECIA BROWNOU SCHOOLS HOTE COLLP

Perhaps the only thing Joshua Kay and Romulo Dol Casallo could do was slink back toward Ambience. The Maini sound markines quietly helped push along a Tachno revolution in the mid-1990s, first as Soul Oddity then with their debut Phoeceop. release, Rando Roomet. Cooking twee electro-funk from awkward starts/stops and juleaned hubbles.

Kay and Del Cardillo stumbled upon a formula for and had thing in this new milessium. With their lebel Schematic quickly growing into an Xenerican Wern' (wnother good and bad thruf), the occusion for Brownout seems to have been how to keep it all

from sounding like a bad clicke. As obtuse as their previous releases were at the time, they were still fundamentally dence records Short of pulling a Rid A. Kay and Del Castillo. decided to get more 'musical' on the new one and break from their Prog burp past, Brownout stoves for a recically different effect by redistributing the drame, questioning the best and jurking the histraffic. What emerges is a compelling document of 'electronic dub' - and you don't know how hard it was for me to write that it seems as if nearly every knob-twidding musician alive would full to have little more than the odd track O-ing on echo or severely bashed doors.

Once accustomed to the dreadfully languid pace of Expenses, the club reference because to make seesa. Phoenega am still doing their percented board of livebre, only the emphasis now is on timestretching those patterns and winders the countriess from 4/4. Fascingtons accessores and hashed conversations take place last offstage, right beyond the scrutiny of the best. This is classic headphone music' - how else will you notice the grazing cockets and speeding cars of "Grit Tirth" or catch diziness from the left-channel/right-channel thokery of "Jpace"?

Aiready well known for their polyrhythm addiction. Key and Del Castillo exhibit a meticulous ere for engineering and nurture tire interlocking details. often trampled into obscurity The chaos of a billiards break slowly assumes the rhythm on "Suite 4288" while the milital mirrative of "Hisconaccorde themselves feetastically ofter a country minutes of stack. In this menot, the interspective. complex dub philosophy allows Phoeneoia to unbride and regrange the Techno idiom: if's a process of belong things your, scratnessed the tentum of each admi and reconstruction it with

different time signatures. While their tamilier tickytack Technologie surfaces halfway through, the subtlety dissonance and swampy much of Brownout make it an unexpectedly fascinating, organic work. Fight the Power(book).

HUGO RACE AND TRUE SDIDIT

LONG TIME AGO

Of the all the members of the post-Birthday Parts Melbourne rock diaspors, gutanist and writer Hugo double album collecting studio tracks, unreleased material and remises spanning a nine album career elevating him out of his position as an early oungrison traveller with Nink Cave's Rad Seeds Even so, the fractured blues base, the imagery of

revelation and revenue, and drawn out vocals place Race's sports in the familiar territory of the old Cave. landscape. The essential differences lie in his approach to both music and live. The early "Lond. Time Are', from his 1987 debut album, Rue Morsue Blues as a kind of blues dilated from its traditional effects and claustrophobics. Its muttered vocal is as something destined for us to hear This can be scary stuff, and when Race's off-fulter intensity works - as when a mood and rhythm come together in the tersion of "Polester" or the Judden; out of phase progress of "Scorched Earth" - It's enough to halt

But the problem of contributions is that in describing a trajectory, their focus and the thinking behind them can year wildy. Though this is hardly a spices strung out steel guitars with loosely structured freeloop playlulness preedheless incres you hoping for a more ordered sense of development. After all, nine CDs condensed into 28 tracks in a full order. But these are minor mindes. there are some superb moments here, "John The

Revolutor' (properted live in Stovenia) and its comparage owen. "Second Revelator", are seasily belief affect, right down to their sweying terrical and portentous sense of doors. You Soult, in all their varying incommittees and invest appearances Mick Harvey is a close presence, less so Wednesday) contribute an inventiveness that adds theremins to the traditional rock/blues. orchestration. Considering that half of Roce's back catalogue is either no longer available or sold out,

Long Time Age is a pretty good place to start. RANDOM_INC JERUSALEM: TALES OUTSIDE THE FRAMEWORK OF ORTHODOXY

This CD finds Sebestian Meissner, one half of Frenkfult plack due Autopageses, utilisand the four wars of audio and writen matinal be bits been pathernal on the musical histories of Jerusalem. Jorganiem: Tales Outside The Framework Of Orthodoxy is an exquisitely produced reflection on the simultaneou of Jevish and Arabic histories embedded in the city in legaling with the subject matter, there is no single approach, but a mirrod of sounds evoking different atmospheres, temporalities

and cultural trajectories Meissner is a mainster of Mille Plateaur's choks and cuts crew, but he eschews formalist abstraction in favour of nersalive, tailoring each track to draw out the cirtuits of the source meterial. Significantly Arusalem isuaches Ritornell's redesigned formalism of its 'digpoles' with a more conventional, text covered slipcase. This release would be

saytched to convey its range of historical references without the accompanying sleevenotes, As well as documentary and latest photographs it includes extracts of texts in English, German, Hebrow and Agabic, from the Kasan and the Torot, as well as Oz. Jebuda Amichai and many more. The result.

The Boomerang

Recent reissues: rated on the rebound

The two solo albums of Syd Barrett, The Medicap Laughs (1909) and Barrett (1970), form a curious parallel to the meetal disintegration of Moby Grace's Skip Spence. In the same period as Spence was ganding out his musterpiece Car, Berrett, ejected from the upwardly mobile Pink Royd, dabbled around in the studio to mixed results. The best of those sessions are enlected on Nix star? You Miss Mr? (Harvest S32320 CD). Perhaps the record's peculiar some quality is to blame, the instruments were taped with hunkling clacky (as this requisitor emphasizes). yet Barreti's vocals are recorded as if his head is compressed into a bissailt tin. Yet from the camble and primer, the odd honal forbird soors - "Well Ob bully my boo's on end about about you.." - before descendent into sold sevent riverbabble. Berrett is rock's Richard Dadd, the Victorian painter whose esionary poetry toped over into oblivion; sad to say his rep is unlikely to survive such twee ditties as "Here I Go", "Effervesong Elephant" and "Baby Lemonade", but these only hospitan the weightest and warlock summonings of "Wolfpack" and the rock emissaries to the international avent gorde, their Contestrary confidens Coronna remained fronty

confounding, 'does areone else set this?' rhythm-skip

of "No Good Trying". The pair estress here are "Bob Dyten Elben", a serpretically on-it horsage to Caption foreshadows John Mertyn's "One World". Released in Japan more than a year ago, The Baredoes' Vision Creation Newson (Birdman BMR02B CD) now gets worldwide distribution wain US licensing deal. Recent reports of the group's lengthy psychedelic live shows are borne cut by this factoric album The cover shot of a child on a seashore backet by blinding sunlight is an appointe mage for these musical natural highs Vocalist Tomatsuka Pve. not usually known for his restained. formes these lengthy percussion-fuelled explorations of off, dether and timber with his insistent mantries. The music receits Con's levitational "Future Days" and Faust's hovering Hawkwind, But all these are filtered through Boredoms' almost ritualistic Eastern sensibility

While Saft Machine readily assumed the rale of

rooted in the Gerden of England, Their extended songs were grounded in pastoral celm, and the evertions of a churrent proove were invenebly rewarded with a return to tranquillity. The cover of I Could Do It All Over Again, Fd Do It All Over You (Decca/Deram 8829682 CD) depicts the group framed by horse chestrut trees, and the whole the estimable Jimmy Hestings on flate and blissfully self-contented world. It's their firest hour on record, with drammer Richard Coughlan and keyboard nigger David Singley sounding wooded the loose, while the spellblinding voices of Pye Hostings and Richard Sinclair combine vulnerability and consoling mellowness

in The Land Of Grey And Pink (Decca/Decar) BE29632 (0) (1971) is considered to be Cappain's pack. It's more obsequely premeditated and elaborately produced, set it's still packed with inssistble books, albeit compressed by a creeping Middle Earth tweeness, made wable by Agne Mane Anderson's sub-Roger Dean cover Steve Miller replaced David Sincker for Waterloo Lily (Decce/ Deram BB29B22 CD) (1972), cover art this time courtesy of William Hogarth. Miller's help injection of sazz sensibility was compounded by greats like brother Phil on gutar and fellow Delivery man Lol

Coxhil en sagrano - Caravan on an urben

expursion, girther and more oblique.

The shared vocals of Swidair and Hastings were one of the group's great strengths, so Sanclair's departure before For Girls Who Grow Plump in The Night (Decca/Decam 8829802 CD) (1973) was a blow. It's a tuneful, thoughtfully arranged album, clearly invigorated by replacement bassist John G. Perry and new boy Goolf Richardson on viola. Yet of Devid Sinciair could reverse that brand on Caravan & The New Symphosia (Decra/Duram 8829892 CD) It's not as dire as most comparable instances, yet It's still an unmistakable size of its Prod time Compared to the other studio albums, the last Decca/Detern erissue. Comme Stants (MR29812 CD) (1975) is an negligible as its ugly title

Planet Doe Puller worked extensively with New Simone after starts with singers such as Birl Maybelle, Ruth Brown and Arthur Prysock, He also sustained a pertrening with percussioned Milford Graves, and that sheds light on his accordect on his 1975 Salo Flano Record (Sackville SK3008 CD): working towards the outside but from deep within. "Richard's Tuna" pais does to both Bud Powell and ns dedicates Muhai Richard Abrems, Elsewhere, he discloses a tender touch and a capacity for explosive invention. The gospel grounding of "Big Alich" sealed the approval of former boss Charles Mingus, A major by Mike Burnes, Julium Cowley and Rob Young

Soundcheck

exists in the space between Muslimgoute's open electroacoustic activism As with Ultra-red's Mile Plateaux releases, the relationship between sound. image and text is crucial in conveying the subject's complexity with an economy of means that is utterly

Any analysis of Jerusalem would be incomplete within a pricrowledging the disparate apparatus of the Jewish claspora that began to converge on Palestina in the 1940s: An according stituing up a melady on track 21 evokes mut 20th century Eastern Europe, one of the subde recanoes referencing the persecution that caused the mass migration of less from Funne Meanwhile, a test in the elevenotes countercorrectibis history with an account of human nights abuses detailed how many

injustices similar to those inflicted upon less in Europe have, since 1948, been re-exacted by Brisel's strategic occupation of Palestrian homes and territories Pandoscelly it is the dispersion of cultural reference points that gives the album its sense of place. While some tracks' quotations are identifiable, on others it's difficult to distinguish hebuse builth and Ersh round source Morener despecifies instruments by micro-sampling, renders

the referent unrecognisable through processing, and - up are fercely intended fregments the rhythm so that reconstruction can only ever be partial. Consequently track two only hints at a software through the consumption arrangement of tones - at certain moments, when cadence of a Axijouka rhythm. Or is it a different Middle Fastern nottom? Bus ambiguity is productive, since it points to the city's interwoven cultural history where different musical topographies

The most interesting tracks are cut-ups that

retain the sound source while shuffering its interrul structure. This cames from track 23's broken loop of a viole tuse to the benefit audities aware the drones, percussion and stone. instruments around them. Straight Ambient tracks bring together Muslimgauze and Chain Reaction's dubbed out swith washes, but the most haunting retrain is a soft flute recalling Bachir Attar's "Under The Shadov Of Liberty" that punctuates the album's progress, as the rightees and diversity of history However, the most estimordinary track closes the album. Its scratchy strings are probably taken from an enic Riblinal mouse whose soundtrack is transformed into a senes of supposes. The recognitional factors is combined with a cliented speed sample that recalls the solemnity of Cost Dusa's best work. Its linear

nerrative is constantly interrupted, its verce Hollywood's Judeo Christian fantasies are transformed into a melancholic soundtrack for the

SONIC LIBERATION FRONT WATER AND STONE EYE GOG EDRIGOS CO

BY BEN WATSON This heaves with a loop, a combline bassion of

motorik Junglism. Metrically it recalls the complex riffs favoured by Fela Kub or Bootsy: before it morests. It has set up an assempetrical pattern that could deave from a vocal chart. Having thus, nodded to sampling technology, the loop is overlaid with realistable Datast necrossrop recorded with astonation audicobile detail we can prodically make out the pants on the fingers tapping bate congs and quinto. Nick Rivers, Chucke Joseph, Josy Reledo and Frank 'Spurrer' Wilhams make no compromise with 4/4 normality, making for one of the most arrested openings on a commercial album since Malcolm MoLaren began Duck Rock with Lucum Cult drumming back in 1983. The beats

percussive strokes as read, yet the spaces opened into this Yorube invocation step the home planng. with the Jazz noil simplicity and intensity of underground here Frank Love. The thornes are reminiscent of Oliver Nelson's State And The Abstract Truth Joseph Toledo's Lucum vocals are the chart someone makes whose attention is fixed

douncer/leader Keyn Diebi bas achieved a decision fusion of Cubes percussions and lazz. This has some of the Adentity's feet for right in Letin user has local hard a regulation for abject betality likewise, a long list of study productions which fase Techno beats, exhanc perpassion and lazz incisions into the deleful claimed on tracks 15 and soleism. Sonic Liberation Ferce build up a dialogue 24 These dick-static compositions take their place, between Yorkin and box from scratch, and it's an doesn't patronise exobs timbres with electroprocessed earl-spred.

MASAYUKI TAKAYANAGI & KAORU ABE MASS PROJECTION MASAYUKI TAKAYANAGI & KAORU ARE GRADUALLY PROJECTION

"I want to become quarker than amone" the lain

than the cold. Ducker than a person glore, culcker than the Earth and Andromeda, Where is it? Where is it? The crime in that?" The sax supernova of the Tokyo undespound. Abe flamed into creative being. at the age of 20, his conflagrations of noise fuelled by a desire to exceed his instrument's speed limits common good. No less enumoused of the state of

Masayuki Takayanagi (1932-91) projected a soundworlds. Otomo Yosh hide has described how both artists resided music as negations of a society

buyer into the missole of its post-year economic properly at the expense of its political and solitical autonomy Their shared displant was no playrantee the gair would get on Net despite differences of age and temperament, the duo regularly played together for a while in 1970, producing a solitary live albein Kestately Katken, in a troy edition of 300, before they fell out. Much sought after secondhard copies went for \$3000 before DIW resisted it on CD last. year. The same label follows it with these two prevously unreleased CDs, compiled from a duo

Titled after Tekayanagi's formulation for goal, Mass Projection couples the full-on first and third sessions (29 and 24 minutes respectively). reflective 49 minute mid-set improvesition. If the faithful document of the way the night west, the music dself is well served by their quotien orders. Howard Cooper's flowble jazz bass, you realise that Mass Projection opens with Abe screaming his brains out through a lungbushed say blast that obsessively and endlessly prods and pushes and burtles itself up against the skin holded him in. But out of his tutatient speedrustes tamble ideas at a phenomenal rate, each of them repudy tested. discussed or enhausted in the brilliant magnessum blare that sealed his routhful isolationist ethos. Contrary to the witheringly severe image emanating modes he worked across. Takavanagi is an

immensely sympathetic portner. Rather than directly compete with Abe's speedrushes, he reduces the froton that might impede them with slowly unfuried and orled metallic sheens, and the tendenly comped patterns that owe more to the 'Cool Joyo' parsons say, some tonal correspondence of Takayanag's fluting effects and Abe's overblowing occurs, the sustain the swepherist's assault. When the draws breath on the meditalive

Gradually Projection Takaranasi assun takes a

fall by shadowing the sprophonist's moves with his Josp comps and sprund metal landing sheets. In this more thoughtful rather than speed-reflexive setting. Abe assays a heartache balled that defines the entire improvisation, even long after he has left it belling. Melancholy doesn't exactly make him a more sharing places, but it does leave mon space for Teknyanagi's ideas and feelings to show through in eassages modified his begut ful single onto year mprovisation album, Lonely Woman, Abe trails out

the session with a harmonica solo. behind a body of live recordings largely unreleased in his lifetime, the staggered continuous minuse of which has numered the kind of comentic deathcult following most free pursuians are evidently not prepared to der for last as in his played been Discognati's discretion and discretiment metricol exect quite the segre hold on the public's marinates, but the full force of this remerkable man's legacy is making itself felt over time.

TALKING PICTURES & JORRIT DIIKSTOA HUMMING SONGLINES SGL1823S CD

Austring is a collaboration between Dutch meestro

of live processed saxophone Joint Dilkstra, and the Correction group Tolking Pictures led by guitarest Ron Surrouth. The line-up is completed by Bill Clark on trumpet, Peggy Lee on cello and Dylan Van Der Schuff on dourse It's the ousteen scrape of melodic separted with some variation, that cough the ear at Sest listers dwinnin and textural subtleties make their presence felt later. Dukstra uses live electronics and especially into devices to further his interest in counterpoint, in invested melodias and distance. "With loop plenices you gan layer melodies, chargin or process them sluttilk and therefore create nythmical, almost minimal soundscapes," he comments. 'One can fly over this carpet more freely feeting in and out of the group improvisation," tive electronics is penerally subtle and understated, but "Scarab", "Plant" and "X/", Gently burbling textures dominate the opening minutes of "Scareb", before

these textures also make for an exocative conclusion to "XI" The pieces have a simple game structure with a short list of cues. The little track inscised by a humminghed which visited John Dijestra while he was practising in Homby Island, British Columbia. rozos with a byogotic hook, developed with increasing rhythmic insistence. Dijkstra's olto here has a fluffy lightness reminiscent of Dave-Brubeck's samphoent Paul Desmond, though his Kern Ale (1946-79) formula continued "curies proper supports mis reply to catch him should be sain becomes increasingly blass. The catchy

strught alto and trumpet raise the temperature:



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Soundcheck

therse of "Later" shows a Dave Douglas influence. Though its genuine writes take a while to instill themselves, Humming is an impressive collaborative effort

UNWOUND LEAVES TURN INSIDE YOU

BY TOM BIDGE From they reception in 1991, this Weshinston based tro have dealt in abresive, confrontational music. somewhere between Sonic Youth and Fuezz, Leaves overs# sound. The hardcore scene has soot out such individual classics at infrequent intervals, and Leaves sits comfortably alongside Hüsler Dü's Zen Arcade, The Minutemen's Double Nickels Dn The Dane and Sonic Youth's Daydream Mation. Unwound are after denotion and recommission and in the course of this album an indistinct beauty emerges from their restlessly shifting duran potterns and sinuous rhythms. The softened

agreesant of "Becember" produces an effortiess

flow where harmonies and melodic nations on-

east with subband stuffered distart titls and

energised perpussion. Any potential conflict between the varue lines and the relections push of the music is lost in the shifts between aboxion and harmony Unyound have movested their music as Progressive hardcore, framing abstract ambitious record retains its edge in a blur of

VARIOUS BERLIN MACHT SCHULE

FAMILIENANGELEGENHEITEN BY NATALLE GRAVENOR

The mystique surrounding Berlin's music scene is founded on mythic Temporary Autonomous Zones in the former Eastern districts, faded gloses of

commune squate, purk streetlights and post-punk nitritism in the West's Kreuzberg and Schöneberg, and the Love Parade, launched the summer before the fall of the Wall, but soon necrement as a

relebration of a youth culture embolishmed by German reunification. Post-Wall Berlin is no longer a mane urban space, but a set of byperoverts like becoming united Germany's federal capital and erectical a new centre at Poindamer Platz. As above. so below: the Imperment of the city's music culture. to the ementage of a new Berliner Schule' (Berlin school) no less. Needings to say the industry has turned the tax rito a riche market category V2, the first international major to set up in post-Well Berlin, are quick to explor the tag with Berlin. Macht Schule, compiled from 'new talent' sessions inconsequential, going on credible, musical magneading is essentially guitar-griven pop with a few racis to Tighop, electronics and Neue Destsche influenced Schootfach, leans Team's Innin purch. pop advocacy of beat over melody called "Keine Meladien" and No Hadespound's "City Roy" a

Jorathan Richman-like tostimony to orban identity over militar and netter "City Boy" figures alongside different tracks by fellow Basin Mount Schule abures leans Team and Pacia on Lebbartslad's double set First stendard polysten by ten (/hmlly Atter). That the first disc certains too many samey sounded female vocal/keyboard contents alternately doesn't detract from an indispensable survey that draws heavily on the regions of Berlin's big four independents. Morrise (Osarks, Contine, Koméir, Barbare Morepostern). Kitty-Yo (Gonzalez, Laub, Surrogert, Jeans Team,

Tanvatar, Rechercentrum), Fittiches (Britta. Vermooste Vizten) and Bungulow (Stereo Total, Le Hummand Inferno, Deserfech, Mine, Pop Tarta) Torrain covered includes filigrans post-rock, braves dub (Proje, who else?); In S. sorm lines hearbox. backed spoken word (Max Goldt & Stephan Winkler) and neo-cobaret (Acton Masse & Reinblid Kide). Beyond category are Blika Bargeld pricelessly

tech y buzzwords ('scan', 'data', 'cycle', 'space',

prooring "Wass Mich Wegh", cartoprist Fifs printings pages to "Rock 'N' Roll", and a reunion

VARIOUS NEW FORMS: ELECTRONIC MUSIC IN THE CONTEXT OF ART

LEPZIG/RASTER NOTON LIDOWS WOO NOTO

TELEFUNKEN BY CHRISTOPH CCK

Szend etc.

Not since the late 60s has then been such a yest and frutful exchange between the club and the refers non-culture and the wetterbook of bush not The space of recent sound art exhibitions in the UK. Europe and the US testifies to the relative case with which, in recent seers, post-rockers, Dis and knob spinters have made the transition from dark and sensity rouge to misting white rubes. What approachs for this phenomenon? In his notes to this committee Marin Peach offers some familiar that nonetheless plausible) explanations. DJ culture's demolition of each and non idealney and correction, the experimental attitude fostered by

easy access to the massive ambles of recorded

No doubt, some are creed "sell out" yourne charges of pidem and betweet that much of this activity is artist-run, and, as versues do, automos and museums are probably more experimental and less thoroughly commodified then most clubs, to say nothing of MTV or FM radio, in any case, for music such as this, which takes place at the extremes of sensory perception, the gallery offers a suitable public alternative to headphone listering. senes of concarts held in 1999 at the Gellery for

great, silence, etc) and invited what have become the usual suspects in such arty affairs. Ryol Reds. Scanner, Pari Sonic, Francisco López, Desirformation, Thomas Brinkmann, etc. Like their Alvin Lucier), this collection of artists drops science in the rather Steral sense of the term debithbox in

the physics of electricity and the manipulation of ours sonic substance A number of other recent compilations (eg. Carpineta's Microscope Sound, Mille Plateaus's Choks+Cuts and Bremsenshiund's (sewcose) touch similar testions; and these are no real surprises. here Benkmann, Havtin, Komet and Goern submit

some mineralist post-lectors. Pomesial and General Manc offer up some beary metal data threat: and Pan Same and Districtmention harness power plant. hums to aesthetic advertage. It's all good stuff; but the context is perhaps more significant than any Of the bunch. Nicolol's art world credentials are certainly the most solid and secure. For more than a decade, his paintings, audio sculptures and installations have been seen and heard at

prestigious galleres and museums from his native Chemoitr to Chinom and Tokon Monlack auction recordings (released under the monders Noto and Alva Note) have thus far lacked the verbal and cheep technology and new means of distribution, visual context of which they form but a nort However, his latest. Tolodunion, Snally gives some sense of the whole package. As ours makin. histories leaves cometted to be desired: 20 minutes of naivy blasts and raspy electronic signals akin to the sound of an electric styrum But run your CD player through your television and the mucho signal produces levely sets of white horzontal lines that rise and fall, monte and part. expand and contract on a black ground. As a visual event. Telefunken approximates Nicola's gorgeous minimalist canvases, which recall the wark of Agnes Martin, Don Flavin and Roce. Medes. As sound set, it's a stanningly simple Contemporary Art in Lingsig, Ourstor Carden Microst image, and both literally and figuretively cracides with energy.

The Compiler

New compilations reviewed, rated, reviled

Company's Starborne Seconds enlaborates de 50% release with Femous When Good (Playhouse PLAYUS CD) a choice selection of 12 recent releases that cut streight to House's palsating rhythmic heart. From the funky seel emotion of Light Fortastic's "Lost & C. Minne" and the leakle surriy of Holy Garage's "Surprised", to the creeping alten bears of "Reunds" and Soviett Green's "Rest" there are some big hearted excursions here, but price of place goes to "Beau Mot Plage", Isolde's exquisite fusion of deep, sequenced bass and modulated juju Autors. Respect in also due to the Playbourse dudes for sneaking the phrase "Let it Rock!" and

Methhead's Getter boar's head loss gets the (veema), predominantly black on black cover On the opposite and of the spectrum, with 2rst Flat & Street (Ski-co 003 CD), the French label sketches a wibrant, fluorescort oink design for living with the aid of Kid906's salv-outly morphing on "Spacehooper Robot in NY" and DAY Politics splicing which florling. carbon dynamics with handclaps, piercing digital tones and the sounds of young people looking stuff

From Blechdom's southal synth-pop confection "I Have vocoder configurations, comes as a relief. Minty fresh contributions from Scratch Pet Land, Tone Rec, Aelters and Schlemmpeltriger ensure that, if this isn't tomorow calling, then we're not listening Rank in the nast: In 1959 Constantin Films in Germany released the first in a series of more than 30 move mysteries based on the writings of Edgar Wallace. Set in a fog-shrouded London, but filmed Screen Media ASMODS CD) pays tribute to the work

down an alleyway on "Back To Bloichers". Riversus

in Redo, they exploited a successful formula of menage, muster and romance, in which music nimed a vital part. The Rost Of Eddar Whitens (All of Pater Thomas, Martin Böttster and Nora Crisnal. who between them creeted venders out of the limited recording feclities at their disposal, blending sound effects, marticlub swint and beave vocal treatments into desanged hemicidal colleges Gunfire and screams minute with wordless charuses

dramatic extremes. Listen with the lights on

You could listen with the lights off, in a room full of rate, with the muffed acrears of your todayed formly corring from the begarrent, and you still wouldn't be soired by the Gothic Highton of Dyefunctions And **Dresss** (Trast TRO77 2002). A collection of remises. and collaborations with Austrian indus Fedish 69 from Plus Spectre, James Plotton, Med Harris, Sub&Koch. Ener and more, DysAinctions And Drones remakes

electronice as Death Metal with all the attendant The German Trikont, label provides a far more

cleansing listening experience with their two Overcome? comps (Tricont US0281/0287 CD) Unitive most gospel compliations, which tend to force on the middle side of the Africand Afric these discs share a light on more recent testifiers with surprising results. Subtitled Preaching in Attention And Funk, Volume Dree features the guitar driven styles of the Cattribul Brothers the great Louis Overstreet and The Staple Singers, whose 1956 masterpiece "Undoudy Day" - with a quavering gutar part that shivers like a ghost in the rafters and an elemental spanic that feels as old as suspice mad - is included. The earliest track or Volume Two (Sanotified Soul And Hoty House) dutes from 1971, and it proves that, at its best, spage can overcome Babylonian technology and the petricious influence of Merrinan

Wallnamering over such concerns with sently

and shimmering and reverberating electric planes Compilation 2 (Music For Speakers MESO) (CD) is an Ambient wanter through this Dutch label's current state of musical explorers. Temperatures keep to the religed side of gool, as Madgag gautously moves into outer darkness on "Noctumal Aremais" and "Envelope Pusher". Aerdwick celmin Sandor Caron chilis out at just below zero on "Leworts R" and "ASU". Soner Lodge weigh in with four excursions into delicately proportioned boats.

Featuring mostly British and Jepanese skewed dub-hop, Stone, Scissers Paper, 01 Stone (Play 001 (D) is the first release on Tokyo's Play, run by Takayuki Shuraishi whose expellent, Techno-ish Play's provious incarnation, NS-CDM, Natural Jubile featuring Rokuya Metsumoto and Hernmand himself on a vaguely chilled dubscursion. Prize for the weatest track does to Maus, whose consous project. Shy/Cho Moune, with sunger Tomoko Abe. anaduced the sublime "Ice Scream". Here he tearts up with Abe again and Mathefunks on boss for an eccuraion into territory vacated by The Pop. Group. [] Reviewed by David Elliott, Ken Hallings scraped, brushed snares, mutad and low trumpets and Peter Stepins

pretty much loses itself in the rest.

Avant Rock

Reviewed by Tom Ridge

ABILENE ABILENE

ABILEDY

SUMMAN SEY OF THE SEY OF

AZUSA PLANE THE HIGHWAY'S JAMMED WITH BROKEN HEROES

Joson Diffride opposes to how it it in wall with the cere. The first of how half, We Fourzi. For his place in the place of the place in the place in

CANYON

The US fine-prison castave some of the elusion, restriktion's energy of Big Shirt short disturt with a wholesceen Wester wills. Sometimes are sold one biblinghy sheely hargo segment withered by spectral gains' and before four Bib. sold investices astams poils of dramatic intensity. Compre establish a postave whether your stops to separate poils with early bein stops for special or in state which is part between very professional or in the state of the professional in the state of the professional in the state of the professional to state of the professional land state of the professiona

COUCH PROFANE

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YOUNG GOD YG14 CD
The general air of saudied wadoness on the part of this New York putti sits unrously with their limited.

Recorded at internals between 1995-99, Mick Kom's new solo release combines fee-flowing Ambient tentures with word bass witkosity. The shouther of most of these tracks reveals the nature

Industrial mochine fursi and giriding, potent in fightins, but their that somes to be the point. TS an e-study in condiciones, produced and an e-study in condiciones, produced and promotes by Michael Gran's Manag Good Label with an exeminates so any effected in their raise. At their waves produced an elementation of Lem Thewless's theather of paying it has been that granulated as the special paying the special paying the state of their three states are specially with difficult south violence and an appetion obsession with the plasticing of flow fights social science, with special social and "Uppractice".

**Mocroscovict and Themson's Section as "Uppractice".

HOOD HOME IS WHERE IT HURTS DOMINO RUG121 CD

the disapplies release yet from this Leeds group, compressing their inverticeness rich a fundir 25 compressing their inverticeness rich a fundir 25 bear on the basic, pastderi look foundation of their basic basic that the same pastderi look foundation of their basic basic

SOMETIMES displaying singularity of vision. DAVID JOHANSEN AND THE HARRY SMITHS DAVID JOHANSEN AND THE HARRY SMITHS

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KARAMASOV DIVORCE YOUR LOVED ONES WITH DIGNITY

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KEPLER FUCK FIGHT FAIL RESONANT RESON LP

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MELVINS GLUEY PORCH TREATMENTS

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WINDY & CARL CONSCIOUSNESS

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Classical

Reviewed by Andy Hamilton

GEORGE BENJAMIN SUDDEN TIME ENSEMBLE MODERN MEDIEN EMGGS CO

Personals studied with Messians, then later verted at Bouley's IRCAM Torre Joynstons and Sudden Time appeared on Nimbus in 1997 and it's good to have a second interpretation, by Ensemble Modern and its Declinates. Three Divertions from 1993-95 is dissiptensizativ complex but darkly briggs. Sydden Time (1989-93) is a massive, turbulent work for large orchestra. The composer inspired by a dream in which the sound of a thunderclap appeared stretched to a minute. When he awoke he realises he was hearing an actual thunderslap, and this sense of time stretching pervades the piece. Viola, Wola is literally that - a vigle duo which contrives to suggest a large array of netruments. Becomin, like Boulez, is not prolific, but this recording emforces. his status as a major figure in contemporary music.

BRENNAN/COLEMAN/ WOLFARTH/ZIMMERLIN MOMENTUM 2

The goan has a folio for arrown from you. and have inscuring as by an rease past of the your profession appears should obtain the second profession appears the profession and in agreement for their interpretable, begond and gozenes about their interpretable, begond and gozenes about their terms are that composer-second with other and in our has composer-second with other and with the composer and whether our counts, the least better the history or our has been seen and whether on our way, the least better the history or our has a few second whether our our has been seen and whether our our has been seen and whether our our has been seen and whether our our has the second history our has a second whether the second profession profess

RICHARD DIRLAM SHE SINGS, SHE SCREAMS

LOUIS DUFORT CONNEXION

The most coherent of the four Empreintes Digitales discs reviewed here, and — a sign of the times who ends are composer with on the abdoma It's also the only one by a composer with on the abdoma It's also the only one with any suggestion of a green — in this case inclusives to brind device his time between composing five a contingroung dense consists, and appointing levers of "Inhabited" musual opermentations", such as these fiver musual opermentations", such as these fiver dusting, desirable compositions for the 1994-2000.

JONTY HARRISON EVIDENCE MATERIALLE

Herrson is director of BEAST (Birmingham ElectroAcoustic Sound Theatre) and has worked with GRM and IRCAM. His paces uppear on both sades of what he calls the "Schnellers/Schale indiscon" in eccurate made while alternate musical while alternates muscaed data feet sound objects "without effectives to the temperature of any sacedicals way" (see impresented in phy mans Schaeffel) and sconscippings which are intuited toward as the best for sound at motives the aprenty musically. Commands composed for the forest which consider a magging causes for the forest which consider a magging causes for the forest which consider data and applied causes of the forest which consider data and applied causes of the forest which consider data are applied causes for the forest which consider data are applied to the forest which consider data are applied to parties.

soundscape of door-sizeming and other exist. Deer paces accillate between the two approaches in what is a rewarding survey. FRANZ KOGLMANN O MOON MY PIN-UP HATTY COMPANDED.

Viennese cool jazz/Third Streamer Koglimans more usually appears in the Jazz column, but this tracition. It's a centate, no less, based by libertist Christian Baier on Essa Pound's Pisan Cardos interned by the American liberators in 1945. The use of Wener Vokalistes and fee uponsyster Phil Minton marks Kagimann's debut as a vocal componer I've been able to live without Minton's vocalisans, a hydreical remonty-taste equivalent of the stacks contained of rackers and suppers from Springsteen to Eminem - given what he does to it. it's amazine he still has a voice. But there are sprov Kodmenn harmonies from Pipetet days the ensemble includes Tony Coe on clannet, and Barre Phillips on bass - and the odd lazz groove. Any Kodimonn project is worthy of attention, but this isn't compelling

ROBERT MARCEL LEPAGE TOUT AUTOUR DU FRONT

Climentist Lapage has produced resets for first, distorts, video and multimedial installations. The three consideration here are for selects by Chertal Dufferst and Blasthern Walls, and factor character pages with valors. Duffers every adjustment entitled dawn our promises, while Meter Peru Chartzel Efficiently for Lengthe I street, designed, and deserte, develop galant and also is speare, deleting alter and also is speare, deleting alter and international video and mantate, piles and observations, vices and mantate, piles and observations, vices and mantate, and video and video deleting and video an unique of piece.

OLIVIER MESSIAEN PRELUDES AND OTHER PIECES

Between societies (most prefetation and the Messians worth these workers (most prefetation and the Messians worth these 27 or 1920 Tables). Debooks place from the work and yorgen lammer consocieties of Messiansh to analy orgen lammer transpositions - mark pump the work free pole to the prefetation of the prefetation in the pump the work from pole day, which has just be weeness or C arrid chart, which has you have been on C arrid chart, which has you have been on the prefetation of th

ILHAN MIMAROGLU OUTSTANDING WARRANTS SOUTHFORT COMPOSERS SERIES SSSD2006

A basem dos from a composer who could be implicitly server to Draw Star Bern in 1920. Maxing a more to their bits in the model's 11 for the composer of the co

ADRIAN MOORE TRACES EMPRENES DIGITALES INCOORS CO

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PER NORGÁRD/GYÖRGY LIGETI VIOLIN CONCERTOS

Overy Layer sepremental Valor Concentre (1986). Soil as exercising resoluted of the late system, extensive example of the Namperon consocial concerns the Namper settlents. Settlent examples of the Namperon consocial concerns the Namperon consocial control with reference, and excorder and casester — which produce a most desirable movel, and the special control of the Namperon Consocial Conference of the Namperon Conference

GEOFFREY POOLE SEPTEMBRAL METER MSW2201 CD British consecut Profe on his filts convers the

first CD devoted entirely to his music its high cuality shows how arbitrary seconding exposure can be. Poole often likes to think of the custo as a set of dayns, as an The Improvate! Buch for two planes, where one quirest explores minimalist processes while the other rhapsockses. Septembral for The Gerrini Ensemble is budgleetly expressive But the highlight is Some Overnor No. 3, in a live recording by The Lindsay Quartet, who, the composer dayns, regard him as an instrumental necessary to obtain the remarkable sounds and textures with which this Quartet is suffused. Its aim was to capture an imaginary Dide English soundworld and despite the fact that it can't do so Anglo-Saxon lyncs, it minioulously convinces. The orginal use of form and sonorty: mereoing rustlings, pizzicato witispenings and coi legito clicks

JAMES SELLARS PIANO WORKS CRI 849 CD Arken use-been Sellam has wellen for Basel Co. A

Com A-Stam and Californic LRA Link. composed Skyy MISK Me has activated been objective, and in currently verberg on in opens based on the life of marken action. Also Trang The as separate and single soviation on the dee show a productive brisson between the expression and magazinesis. The productive of the composition of States's productive to the composition of the control of the latest Canifornia of the control of the second of the control of the control of the control of the second of the control of the control of the control of the second of the control of the control of the control of the second of the control of the control of the control of the addition to the reconstruction of the control of the control of the addition to the reconstruction of the control of the control of the addition to the reconstruction of the control of the control of the addition to the reconstruction of the control of the control of the addition to the reconstruction of the control of

DENIS SMALLEY SOURCES/SCENES

This doe by New Zosland born Stralley, student of Mossaca and Grey Alberts for some codificion between electroscopiate and soundecape trod fees as Kerty Hassaco Rase Medios absoluted from the associations of a family of notal sound soulphares, while Emply Vessels towards miscoslarge of any contraction of the contracting of any contraction of the contracting of the contraction of the contrac

BLUE GENE TYRANNY GO, BLUE coolses cost co Panel and compaser linered has worked with a

remarkable consecution of the next gother Laure-Anderson, who Co.p., Steep Lairning, Caste Billing and worst fight Pha. This appending collectoration with Scholmen Robur and Implicate Most Description Contraction of the Control of the M. spetchesis for no specient season, the line condition of the Control of the Co

Critical Beats

Reviewed by Peter Shapiro

ALL NATURAL SECOND NATURE

Thrill Jockey goes Hiptiop, huh? It's a combination particularly if you're bored sally of underground HeHan's dull Pressure Johns, Sangrally Chartown's Tone R and Canital D won't make you run out and pick up all those PUTS and I Rowls 12s you missed but at least they don't try to dyme on top of dry Prog poodles On the other hand anyone who ractes they took "Flements Of Style" after Strank & White's sub-editor's bible is worth your ear There are no deceing participles or modifies in Copital Dis-Referr indivenced steps, but he's dot more don't for him than good mametar. He Tores the Old Skool but won't reverse" and is "unly on point like Sam-Cassell". "Westernan" sounds like the message track on a biaspiotation soundback and the hook samples Shok Rick saving. Ther's why we have no beef" - very fanny The best track, "Uncle Sars". with Capital D about their crazy uncles, Sam and

Tom, Unfortunately "Godspeed" isn't a shout out to eversone's favounte Québecois art rock merchants ANTIRALAS LIBERATION AFRO BEAT VOL 1 BREAKESTRA

THE LIVE MIX PART 2 is it live or is it Memorer? These two discs are the latest releases of a strange movement dedicated to note for note impation (diplication? Preservation?) of music from a samples, either, disputes phanker age before digital perfection marked everything up-As you've on doubt read elsewhere in this managery. Artificials are a New York Afrobact troupe, commissed of refusiees from the Desco label which created the But Band of this particular

microverse. Last year's self-released Live Summer 1999 New York City found the group aut finding their feet, with Fela-isms night down to the out of tane horn solos. Here, however, almost two years of constant pigging and, date I say studio embelishments, have horsed the choos and produced a slightly more original pan-Third World vision - instead of revisiting the Kalakuta Republic.

they've now transplanted it to the First World's main James Brown before they ever even heard of hallotife. Shar Ollows may be more more ferroases. From the opposite side of the US, LAs Breakestra

add another layer of alienation/commodity fetishism - The Law May Part 2 is a live increation of the hank loops you'd find on a modate like Mursis Kine Of The Bests series, Led by producer and multiinstrumentalist Miles Tackett, Benakestra zin Hunsah 30 something grows in 50 minutes, running the garriet from Siv and JB to Edder Bo and Laura Lee. Not sure why you'd want this if you're a Highloo head or a funk field because you'd already possess something similar with the 'real' breaks collaged together, but I bet they're gretty great live. Adomo and Benjamin must be rolling in their graves

BRAVO & SANDMAN AGED AND LACED

Brave and Sandman are budding MCs from the Left Coast and entoring most of abat's most and

most of what's bad about indie HigHop from that part of the world. "Aged And Laced" feetures fellow Call rivers sager Rasco and they all not the beat impressively saying nothing much but saying it follow travellers like Dilated, Defan and Joey Chausz (who counsel and this) could name up with another stab pattern and another nadence. The fin's 'Audin/Visual' is the same - just with a

DJ DAVE THE RUF THE RUFFEST DJ IN THE

BUE BEATS PULSES CD/2XLE JEEP BEAT COLLECTIVE 4 WHEEL DRIVE EP JEEP BEAT COLLECTIVE

DEVIL WITHOUT A PAUSE EP Collective, steps to the ones and twos to produce a

delinous as his best leep Beat collades. Knuckleduring his record collection, The Ruf dyrows messy, rude and loud mash-up that, in a just world. Rarely, if ever, is Hipriap performed with the spirit of dram breaks to abound lengths, throwing in asides Scatmen Carothers some, blending Tim Dog with The Beastes, dropping Sid's "My Way" and just

generally making noise Back in the lab with er liabte The Cut and K Delight. The Ruf scrotches over Punky Four + 1's. "Report" And Rocke" The House" and some and symbols with wishes, comes over all medical and elegac (with a vocoder no less) and buris meetive at the record industry on the 4 Milest Orive Pharsom of the Opera with Tims and a Sean John perspective and turns the heat up on Themorupleer Soundways".

DJ SCUD/RICH KID RUDE BIMMER/PUT UP YOUR LIGHTERS/BADMAN TIME SLEPCY

AND AGAIN Lock up your daughters - Ambush is bank in your

area causing mass historia. Rich Kid is none other than Frankfurt badman Panacea, and his "Rude Birmser' is excely the best record he's eyer done hyperspeed, four-trisute electropusk blast of fury intensity and meetry Almost as good as Soud & Nomer's landmark "Total Destruction", Speaking of Soud, his "Put Up Your Lighters" is "real hardcore which is what you always wanted Jungle to be, but

Stepoy ('blind man' in Polish) combine sees and unsetting strings with ferocious electric whiteouts. strongth noise Very Leibach, very Gotisc, but

HERBERT LEAVE ME NOW

Herbert's last album, Around The House, told you exactly where he was going, and his forthcominal Socily Functions (from which this EP is taken) is no you to, "Come", but as usual Herbert's deracinated and deconstructed House is no easy athlete lay it's more of a headfack, particularly with remixes from Redoose and Richard Devine. On "Leave Me Now" vocalist Dani Sidliano sounds a let like Snisio Murphy from Moldish but this isn't tengine-in-chic spanely base despellor one lestead this is House for house bods, as Herbert soirs a 3am breeks to take as his 909 mently bleece

KID606 TWIRL EP

No longer eighne in the Balboa strip mails. Kid906 is sleppers in front of a grapking filter. The fire may be gone, but his feel for texture and nuance is unabated None of these remixes of tracks from last year's PS / Love You will surpase you life very much a case of the usual suspects - Twerk, Father, Matrias and the Ad himself - doing the usual things), but they're nice enough and worlt bud your neighbours.

LLOOP BULBBS

Its moment may have come and gone, but this mix from New York lithierst statwart Licop was made six

good Middle Eastern drones, backwards masking, ethernal charales, trude no Highlon beats, disposit whistling lettles, cicadas, self-help mantras about yawning you know the score

JEFF MILLS METROPOLIS 2

Did Brian May and Rotar Toylor clear this? These First Lang's Metapools. While they're certainly better than the Queen/Grozpo Moroder flasco, the feeling The relentless percussion of "Robot Replica" does sorth status have futuriar fleifs written all over them. "Flood" and "Revolt" see a bit more abstract, letting your mind conjure up its own nightnesses, but the Metropolis association only detracts from what is a

NETTLE BIN SCRAPE LADEN

It's certainly not the bargain bins they're scraping, because this is excellent, fucked up, deconstructed. deterritoristical, cie-whatever electronica, Nette are Marchid's Rocks Salpada and DJ Rusture, and their music's as spiky and stripped as their name implies. it's never explicit, but the fuzz, grit, static, glochery, sutures, tears, threatening basslines and Middle vital - like they're westling with something bir, not just with the knobs on their gear. They call it "Gulf War style" on the press orfo, and, fittingly, the mights DJ Soud provides a divebombing, steppers remix of



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B ER I

Dub

Reviewed by Steve Barker

BACK TO BASE HEADING FOR THE DOOR

Following the success of their previous joint single the Hull based reggee outlit once again join forces with Bersamin Zephanish, Lowence Ray and Alan conspire to make Back to Base sound like an BOs enclasion most selft with dythes and medard samples cut of the Dub Syndicate teetbook ("Crown Yourself King" captures Tubby's intro men Fuzzy Jones), and the usual overtly didactic lyrics from the UK's foremost 'dub poet' designed to induce still hiding in the cultural backwoods. Shame, as these gives have a rich here of ideas. Perhaps of they can gut loose from the shacking of the greens they lose then they could come up with something

DENNIS BROWN MONEY IN MY POCKET-ANTHOLOGY 1970-1995

Prior to the death of this most loved of recore singues, there were plans afoot to issue a major detailed retrospective of his music, which would at least beer the stamp of quality if not width. The usual reggae-style money hassles put paid to that after Brown's cleath. So, with the exception of Metro's recent Crown Prince Of Regime, this double CD from Trojan is the only perspective we get. To do justice to a back catalogue that stretches from year old to the sides out by Sly & Robbie for Tax would take scholarship and dedication usually associated with Jah Barrow at Blood & Fire Dies this double CD set we have the some of the singer's finest work for Deep Harmott, Ice Gibbs. Light The Matedor' Daley, Lighted Thompson, Light Charmers and, best of all, Niney The Disserver, with whom he recorded three tunes all deriver their puger intros from Al Green's "Love And Happiness". What would be wonderful is a dub set based on all "No More Will I Repair", of which there are plenty

HI-TECH ROOTS DYNAMICS BETTER MUST COME IN DUB

New roots duty, down to the bone in style. Martin Campbell is one of the UK's most highly regarded reman artists and the 18 trank set derives from two vocal albums, Can Better Really Come and the earlier Foundational Roots It's pure sweet drum without any pretension or unnecessary embelishment, save for concise lowboard states and swirts and the occasional guitar fill. Perhaps oot an album to carry on an early expedition into the forest of dub, at least not without checking the vocal companions first.

KEITH HUDSON PICK A DUB

By the time this album came out in 1975, its producer Keith Hudson had already planned a nghtful place in the history of Jameson music for his memorable work with the cream of the island's singers, Dis and musicians. But if he had only one ture to his name, U Roy's immortal "Dinamic Fashion Way", then his name would still have been

revered. Pick A Dub was one of the first complete remains one of the best. Remarkably there's an absence of studio trickery evident and no hom space in the Mis, the cuplity of the faithris, the and, most notably on the title track which opens the set Augustus Pahlo's metodica at its hest ... stark haunting and dramatic (there is a hombly rare Pable out to this rhythm entitled "Fat Baby", which still has not been missand).

TOUTING I SELF

The notes to this disc contain a list of the producers I Roy worked with duend his many residual to the business - it's a lond by. Remarkable, then, that the quality of the output from this most intelligent of Dis remained so consistently high it seems to be taken for granted these days that the number one D) spot is automatically assumed by the matter U Rev No reafter what the people sax my vote does to I Roy Touting / Self was compiled as a career showcase by the DJ shortly before his death, and therefore serves as a fitting introduction to the work of the most cultured rapper of them all.

GREGORY ISAACS MR ISAACS BLOOD & FIRE BAFO3S CD

There was a time when it looked like Gregory Isaacs had blown what was a sunnessful namer that stretched well beyond the Cambbean's honzon. The 'Cool Ruler' made a recovery and still occupies the role of reggae don. Whereas his contemporary Denois Brown was a natural singer, Issues is a proper This reveal issue consists of the 12 tracks from one of his strongest roots sets, recorded at Channel Day for producer Desig Hibbert. The album appeared in the UK in 1977 on the DEB label. owned by Dennis Brown and Castro Brown (se relation). Both "Mr Brown" and "Mr Know it All" are the versions to "Westbound Pain", "Cassandro" and extended into their glorious dub versions, while the former is reversioned as "War Of The Stars" in the flip of the 12" mix. Perversely the strongest two tunes on this resissue are produced by the Observer 'Slavemaster', the singer's version of the rhythm perhaps best known as "Up Park Camp", is followed by the Diffinger toest "lake A Dip", both contradicting the subject matter in a deliantly

AH WARRIOR PRESENTS 3 THE ROOTS WAY Here is an inemistalizable sum of maturity from Steur

Mosco, aka Jah Warrior: he issued invitations to three of lammon's Did School Dis to attend his stude for the numese of volcast his own rivitime Also on cuty are The Course Horas, to add those achingly sweet bross chorums they have made ther sumurary, and Dougle Wardree spokens his mind and finites to the mount board, Ranking Jon. U Brown and Trenty are all back in full flow these days, having been found charting on the weet with The Blood & Fire Sound System This set was recorded back in 1999 at Lendon's Conscious tribulation, subliction or herb. However, it's the style. The Five Blacks' "Travelling", which contures that counts and after all these years here's a lesson. Scratch in full-blown handcore righteous Resta mode in his peak Black Ark days ...

KING TUBBY KING DUB - HOMAGE TO THE DUB RULER

KING TUBBY & THE AGGROVATORS FOUNDATION OF DUB

it is now time to declare an amnesty on all moon! companies who have any designs on King Tubby's over expanding catalogue. Here are two new sets to consider both sourced from the dozen of lampings. entrepreneurs, Bunny Lee, a man who cuts more deals than a Las Vedas crouper The Nascente compliation is the one to go for the 2D track selection is vised, with cores cuts mixed amongst favorities, and the sleevenctes are well crafted. Expecually useful is the tune-by-tune section which references the one nativersizes. Burns Lee himself MCs the ways to "King Tubby The Dub Ruler", the rare groove of the set based on Clarence Reid's more CD dacks work their way into the standard DJ The Roots" and the thunderous "Executioner Dub" will be shuddeing the concelloor.

What Foundation Of Dub lacks in style is more than compensated for by the sheer volume of tracker 28 on all unit between two CDs in the early 7Ds Jamaican producers were initially loath to mabbe would be bored even before the word was flipped. So it's a smart piece of programming that places the lailer tracks of the set amond the gaeany sections of each disc Nevertheless it is Tably all the way even though many of the tracks. are to be found on other collections under different titles - an old dub master wheere, but it

10FT GANJA PLANT HILL SIDE AIRSTRIP

There's a broad span of reggre-style music evident in the States. Dive end of the spectrum is occupied which is what it sounds like - jolly, even though the subject matter could be mental or physical subjugation. The other end of the spectrum is inhabited by the broad of dub-infected slave units powers for the return of 8Ds Dauli Sound These gues tend to the former and come on like a communics with lab Bob via crain board Great

name though, implies a sense of humour

DUB/ORIGINAL BASS CULTURE The splendid artwork featuring a vintage shot of Count Shelly Sounds prepared for the dance. matches the excellent selection on this shamelessly masketed dub primor, obscorpts dening its tide from Lipyd Bradley's well received beek Buss Culture. Pity there's no viryl pressing. This is a CD-only budget imprint. Mixes from Tubby, James, Perry, The Observer and an uncredited upstart Adnas Sherwood (Prince Far I's "Foundation Stepper") make up the 15 track selection. Highlight is the avesomely covernous "Nyombre Dub", the version to Debra Keese And

Electronica

Reviewed by Ken Hollings

FRANK BRETSCHNEIDER

CURVE MILLE PLATEAUX MPGGG CD

Creating music out of the everlopled and misheard can often seem bin the momentum of difficient minds. The strength of these eight tracks, composed the strength and subtlety of the relationships that are fostered between them. Butschoelder probes

made up entirely of empty spaces and decay CHDIS CLADE CLARENCE PARK

There would appear to be two Chris Clarks fighting

for dominance over this short debut release; one another who can't wan to wreck a peoceful afternoon by drilling holes in the brickwork and popping up a nice new set of shelves. Occasionally the two impulses come together as on the abrasively sustained "Cavernes Lament" and the unsetting low impact assault of "Fossil Paste", but the prevailing spek of willul accentacity deaders. their impact. Home improvements are running our

deeply into the gaps and suspended moments that

senante sounds, producind a free-flowing senes of

pinces that side in and out of focus, like dubolates

CRANE AK PINK EYED PONY

Written and produced in Regio by due A Nov and Kneds, this stoppy collection of beend lecting never once takes its lateners' attention for inseted. Displayent a solid feel for the deeth and dynamics of sound. Crane AK aren't alreid to mix abstract Kreatrock echoes, evolung memories of Corruc Corridors and Galactic Explorers, with electronic MOR funk on "Ancient Astronaut" and "Rangerbooky", while keeping everything alive and in motion. The fact their choice to call one track "Servo Pop" is recommendation enough

ELECTRIC COMPANY

An album of quiet extremes, as Medicine's Brad Later gets back in touch with his indie roots, rummaging through a ragged selection of electronic tones in search of the introspected and disruptive Again from an occasional patheons of effects, as on the threatening crescencios opening "Natch Yosel" and "Men's Pocky", his collaboration with Kid6OS. lette is allowed its full moment. Stuff tends to come and its too quickly over thethers that often sound unimannetive and board in. He could have taken a Itte locate

ESTOMPEN MONITORWELTRAR

Berlin's Matthias Schrön conspires with Vienna's Mistress of Mistification in a release that weeks belief as it demolishes expectations. Heroic art popmeets conceptual rigour head-on in a range of themselves, each one starting from a different premise and arriving at some fresh new conclusion Inspeed arrangements of feedback, Prog drumming, distancied 300s, public announcements, styngs and langing pulses enter into strange and unsale

silent. Above all, be grateful

HOLON/JAPANOREXIA ALICE IN WONDER

The product of a unique transnational collaboration between Osaku's Rou Territo and Keen Lybaert (aka Reinburg's Starfish Profit It's entirely appropriate that one of their standard tracks should be "Allin Highway', a darkly cultivating worth of transport sounds. Keeping Techno nervous, mobile and alert is what it's all about, after all, "Check And Run" shoves maked electronic percession into the red. Electronic "Antickete" freta and broods around the accusatory tones of a self-help tape warning about the danger of tone relationships. No danser of that happening here.

JOHN HUGHES SCARLET DIVA OST

Scarlet Disa, Asia Agento's move debut as writer. windswept soundrack of gourt, introspective socials and loosely strung instrumentals, underscored by stark drum programs from Tortose's John McEntre. The restaigs out and paste arrangements on "Street Soor" and "Hotel Lobby" high at the film's complex explorations of memory and identity white the thought that Goblin made their debut for Asar's father visionary horror director Dano Armoto, in

Protondo Rosso supersts deat things for the future MANITORA START BREAKING MY HEART

SE LEAF LABEL BAY 16 CE Not the legendary party beast and load singer of The Distances, Handsome Duck Mandobo, but the next best thind a dissignly trained Canadian Dan Snath, whose pleasanty abstract and meandering compositions have their entright moments. "People Eating Fruit" had a separate life as a successful 12" release and "Memmals Vs Brotiles' mades a certain speaky playfulness, but it's the duzzing pointethnic excesses of "Lemon Yoghurt" and "Happy Ending" that Inger longest in

ROBERT MERDZO

There's plenty to enjoy in Membro's second sain population in modulating for studio plotter. particularly when he lets the sequencers kick in as on "These Are My Intertions" and "Tolog Insent 2". For the most part, his meshing of spanse repetitive melodies and electronic percussion works well, as evidenced in the extended lines of "A Traveller's View occasional user to Resit out the sound with vocals and gutars, as on the hamfisted Take A Sunday

MICROMUSIC MICRO_SUPERSTARZ_2000

Representing the first year's frenetic activity at Micromuse's Website, this selection of 17 tracks, constructed out of sounds developeded from Networks PlayStation Garanton and Commodom 64 dames consoles is the most fabulously show display

compacts with each other Crank this one up and be of planetary electro-pop. Lektrogin's "Gangith" and nutso charm that's hard to resist, while Minusbaby's "Chasing Sunlight" and DRX's "Schwebetelichen" push Micorrusic's own interactive data game, giving information on the featured monthlytons nive sound files and appropriately low-tech tools to play around

with them. Plug in, click on and freak out. **PHUTURE 303** SURVIVAL'S OUR MISSION

Those almady familiar with the Indexy of Chicard's And House gipness Phytom 303 may be a little disturbed to hear the Voice of Cocerns declarmed "Blackout", but that's just part of this release's edge for DJ Pierre to make a welcome return to the mix. Check out the driving modulations on 'Riden' and "Fistine", foliow the broad rhythmic sweep of mighty and righteous the Roland TBC(E1) is, was and always shall be Oh yes.

PLASTYC BUDDHA THROWING STONES IN PLACID
POOLS

Antwessis Stephan Parmentier and Pieter Verschurers have a deep and abiding love of the Freder Stodes electric piero, and it shows in their mind-expanding explorations of deep Data effects sinky late nutht mosels and world weary 1970s film soundrades. Its chitten reverbence across a series of compositions whose missed page and soothing somba mythms dense a great deal of their strength from the duc's both sense of structure and sure feel airport bar, wherever it may be,

PROTFIN GOMMA GOMMANA CEN

Richard Dorfreester and Potrick Pulsinger are adept at legening fragments of audio detritus over flexible synthetic percussion. Rumpled sheets of noise, naurious whichies and hissors all successfully construe to charm and divert, if the basic components of such tracks as "Aspik" and "Rost" over the procession that they have been plundered from the soundtracks of low budget so-fi moves from the past half century the final product still manages to spend fresh and contemporary there's to the sensitivity of the musicianship, which never does out of sprie "Sizes". unsurprisingly means 'svect' in German

SACK UND BLUMM SHY NOON

After the lo-fi seduction of their opener, "Better Net", Cologne's Herold 'Sack' Ziegler and Frank Schütze asymmetric, splicing African percussion with Western asthmatic tones of a peino accordion, and slack electric bass with scratchy electronic feedback. The tracks "Die Führte Dengelophonie" and "Toy Secures" both coveragely symiable know that

greater diversity within each composition would

DJ SHUFFLEMASTER RESOR TRESORIES CO.

Tetrana Kanamon aka DJ Shufflemaster Januaris foremost underground Techno producer, is cut to widen the medium's bandwidth, as supposted in his debut release's title. Exp. he points out, are the first three letters of 'expansion', 'experiment' 'engigenberi, 'explosion' and 'express'. Picking up where "increasings" (his contribution to the Prisor 7 compilation) left off, the 13 tapics included here show off Kenamon's Ser for tight dwdyns, controlled accumulation of impetus and fluid transports of mood. The elegentry persistent minimalism of his approach comes across persoularly well in the vaulted edifices of "knageforum", the slow burning buste of "Opequeness" and the glacial And keyboards on "Guiding Light" Work rt.

STYROFOAM A SHORT ALBUM ABOUT MURDER

Ownill Arre Van Petergert's amalgam of intricata electrorec beats set against melodices keyboards and strings sounds too heatant to be concerned with so definite an act as murder, except that people are usually less interested in the bloody mechanics of following each other than in finding an expressive facal point for strong emotions. The record up percussion on "Snowblind" and the twisted strumming of "If You Tell Me The Truth I Will Kill No." suppost clarker thanks, but the majority of tracks on this follow-up to Styrofoem's The Point, Misser feel more like a collection of evidence basis little pieces. of an entreme act, carefully socied away

ANDREAS TILLIANDER MLLF PLATEAUX MPONY CO

Clicks, page and crackles are the preserved excreta of recorded sound, the marks of its passage into the Titlander's untitled compositions continue to explore the spaces once occupied by music in this respect, his larger tracks are the most effective, notably the gradual and subdued build of track three, the disjointed interference and some hillowers of track eight, and the lumbing, protracted breaks of track ruse. The red and white abstract schematics in the booklet indicate just how usaless and unnecessary most track liptimits for such releases actually am-

TIDEY UH-OH CODEL DAMA COD

Time to becazion down by the pool with the latest Dizulio, who painstakingly process small episodes of manufactured excess and thoughtless musical effect into tracks evoking the globy pleasures to be found in running your favourte party tapes at the wrong speed. The cascading pancato of "Sweet Concarnor Punch", the wavening theremin on "Swallowskil" and the electry numbroes of "Zorobies Mear" all stand however unsteadily, as testimory to Tipsy's agile sheing and clicing of material into colourful musical sush: -- albeit, the plastic sort usually seen in asstaurant windows. Good amount to eat? Well almost. There's no such thind as 'easy' listening.

Global

Reviewed by Richard Henderson

CARIBBEAN VOYAGE MARTINIONE CANE FIFT DS AND CITY STREETS

CARIBBEAN VOYAGE
TOMBSTONE FEAST, FUNERARY
MUSIC OF CARRIACOU The latest two instalments from the archives of field

recorded Alan Loreax, a man intelligent enough to stains that the Carbbean had as many - and often more - musical microclimates as islands. Visiting the Lesser Artifles in the early 60s, Lomax found outbarel Africanisms still in place, with music functioning as a lingua franca that could be understood universally by the islands' create populations. As with bitterday isbeed music such as relities, any spind recorded by Lomes could believe sentiments of loneliness and hopelessness, set be performed with most excherence. The scept from Mirtirozae are often the stuff of clark routine, work songs and local dances based on archarc styles. such as the mazuka, Another old-times dance, the bicure, prefigures the urban styles of the 70s and orward, such as zouk, which would become the island's international calling card. As with any Lorrey. collection, storytelling and songs intervesive secrifiesely. On his trip to Camacou, he preserved what he termed "Big drum music for the projectors". music associated with customs honouring the dead. proceedings, and songs such as "Arribe, Dable-e" denve from stick-lighting mime rituals enacted at

THE ROUGH GUIDE TO CUMBIA A who-cracking overview of the syncretic mold of shamonic read melody, the drythme brought by colonists. Columbia's pumbia mesic was summed neatly in the phrase "shotours and accordions", as coined by filmmaker Jenerry Marve for his Beats Of The Heart documentary, It is rocking, undewable collection's tracks were culled from the archives of the Columbian Sceokia label, tracing developments in the music over a 3D year period beginning in the 1960s, Legandary talents featured include Alberto Porham Henry Costmany Lisando Mara the latter being among the first local recording stars to have hits using traditional instruments, "Darco Nego: combines the wesistble swing of the orchestralled by version of the international hit "Siboney" appears

Lucho Bernsdez and the bird the voice of his wife. Matida Daz The inclusion of Bermuder's vintage but band track, as a code to many other versions of sensibility at work on this and other musical Rough

MAHMOUD FADL UMM KALTHUM 7000: A

MILLION, MILLION ARABS CAN'T BE WRONG PROMAD RESEASO CD With a surprisingly small group, master Nubian of the late Egyptian singer Umm Kalthum, who was by for the favourtie vocalist of the Arab diespora. According to the liner notes, these recordings, (feetungs) a street section, new facts and accordingly were intrecised as bard tracks to which loops and beats were to be added. The electronics version of the project is due for beer release, but thankfully these arraphol tracks were assed first in their atotice form, Selve Abou Greighs, a vocated from Facil's group Salamet, comums the fire of the young Kalthum without trying to clone the diva's voice. The hammered kanous of Maged Askar provides point flet detail at the intensice where Greisha's in his notes, Fedl points out the common thread, early in his career, unding his Nublen wedding gigs and more uptown Cairo orchestral work both groups had to learn the listest times Kelthurn hits.

PUERTO RICO LAMENTO BORINCANO: PUERTO RICAN LAMENTS 1916-1939 ARHOOLIE 7005-08 50000

The musicions of Puerto Rico worked with a more electic definition of the birnest. There's pothing even fantly chredite about the lively street playing and sensuous rhythmic feel to the 50 tracks collected on this double disc set. The lines freight most of the gnef here, with odes to lost loves and hard times and the songs of immigrants who wished that though stored at dichotomy between recordings done in San Ason and Puerto Rican upper class mandated a more genteel music, as represented by the danza, whereas the relatively proportions; types who sweet mostly were. unencumbered by social restrictions and cut singles.

here, its bass life thurned out on an everyand thumb coard known as the manmbula. Also of Interest are several tracks by Canario, Puerto Rico's argiver to Duke Ellington, an endlessly inventive talent. Itom both classical and vernacular forms, vibrant whose appropriations drew from Mexican and other Caribbean sources alongside those of his own island. A channing and informative set.

SOUL MAKASSAR

This album was regretably sidelined by BMG's decision to deactwide Wicklow, the label for which it was originally destined. Happily, Soul Makassar now sees the light of day as it is the most convincing showcase to date for the versatility and craftsmarship of Madadyscar's hest-known group Talka has found a pedest producer is the nervoy of Sabab Habes Mustapha: last glimpsed recording in Java, the energy 3 Martaghas 3 alumnus has followed the geth of Trake's appendent from the South Pacific to MadeNiscar with warring results. Whether adapting Armaican dythms ("Koba") or creating full generative versions of selfus harp melodies, they pull off the nest teck of titles new creative soil while making their sound more accessible, avaiding the plobal fuzzle trap. Talika takes the World Music wentness prize for their bilingual rendition of The Ronettes' 'Be My Baby', complete with wilege polystythms and ultrapogrant voln salo

LALEZAR – MUSIC OF THE SULTANS, SUFIS AND SERAGLIO VOL I: SULTAN COMPOSERS TRADITIONAL CROSSICNOS SENSESSOI CD

LALEZAR VOL II: MUSIC OF THE DANCING BOYS ADMINIONAL CROSSROAGS BOTOS4302 CO

The first two of four volumes composited producer Hardd Harboran's tabon to the music of the Ottoman Empire, as revived by the nator-sharp Lalezar Ensemble. The first volume contains compositions written by the sultans themselves, the earliest dating from the 17th century when Ottomon rulers were most active as art patrons and perticipents. Among its highlights are the works of a time to write love songs and fyrics of Suff. detachment from the material world when he wasn't conducting brutal Stahnwage purpes

denous masquereding as women who entortained the roval courts in the 1800s, before being deferred and forced into prostoution. Their reperture borrowed melodies sketched by kemesche fiddle and the dulcomer-life sentur are speried by fingerpopoing. tempos, over which sails the powerhouse voice of Seimo Sagtes, Factoring in Hagopran's typical audiophile recording technique and booklets that could serve as defining texts on these obscure

KIDUMBAK KALCHA NG'AMBO - THE OTHER SIDE OF ZANZIBAR DZM 4101 CD ZANZIBAR

Recordings of tourses, the lightest-inflected worlding

music of Alinca's exetern posse, tend to senante into two carries: everly formal renditions performed by government-sanctioned ensembles and. preferably to this ear, the earlier, altogether fusions trans) of wedding bonds as placed in the backverds of Tenzzena and Kenya. Nitrambo is word music's engine in the slums of Zangbar's Stone Town) documents an especially hat gloup of the demotive form which links directly to the tagget of the ADs and Side blood downs and shakers look together like an organic beathox, as only melismas anced from the violin section and several women wail as though possessed behind the conversational tone of the male lead vocalist. With

its dormous packaging and travelogue as hookiet

notes. Ne'ambo is another introving release from

the German Durim label, which specialises in music from this under-recorded asso-The Topic disc is representative of a larger, more dephastral setting for tearns, and is every bit as. unruly and impassioned. Collecting recordings from the British Library National Sound Archive, Music Of Celebration points to the wealth of cultural inputs influencing this vivagious form, which could only have evalved in a seaport such as Zanziban Trace elements of imported music from around the Indian Doean are readily evident here. Both discs. are velocite, long-availed additions to the short. shelf of taarab completions including Nyota

(Globestyle) and Songs The Swohll Sing (Organal PROHIBITED RECORDS OD NOVELTIES Soeza SOEZA nale vecals and SOE 7A

J-R For DRIVEN GUTSY PASSIONATE ANGULAR JAZZED LOFI SOULFUL ENIGNATIC MUSIC

HipHop

Reviewed by Dave Tompkins

AWOL ONE & DADDY KEY SOUL DOUBT

Dave, when young Tony Martin was instring how to scars himself illy he staved up nast bedlam time to watch a creecy vectologuet move called Mario. The sweet off impringry formits, especially that fixeen that consided like a frod in The Shipped, Ywish (was a dathy with a fresh most "wishes libry on "lengrance", now rapping as Awai One and being driven over an embankment by Darldy Key's Death Wish bass done With a Charles Brosson stressor. Appl peers through eithy blinds, rhyming like an ower, and I.A day with the TV stack on channel zees Check his possibilited data: "Pitthers change of you ation at 'em lond enough." "Rother" is a single, a dencer that shrads the nut. Here, Avolnus appelerates has flow into a Lackatoon over Nov's best piece: a Cal Tader castanet, flute and regresse orchestral state. Since the hook! "Dit how I hade the stupid look in your eyes/Like you already intow/But you pretend to be surprised. Awai stands in traffic Budyeiser" He cuts his tongue out with a pair of rusts spisors on "Solitude" and the "AFM soits out blood" on "Greed". Put your money on his mouth. folks, nobody sounds like Awol, Dr. "Devotion", Awol. mashes sticky payohone buttons. 'Helin will you accept a poliect call from this mosster madman mutant emusiency?" Den't contine investor with pain. "I don't wants laugh out loud and have to replace it." Manie with a Kinz Tee sweiger, Awol

easy. He used to work in a hardware store BIG DADDY KANE VERY BEST OF BIG DADDY

HINDAMADAED ADCHARES DOTGOLO CO Dae recent right in North Carolina, Big Daddy Kone was wheelfed by fact onto a your held by KRS. Day Kees Nebrol's Found derend his 13 was not classic "Raw" and handed the hot potato back to Knowledge Bules Over Nearly everybody whose-and and persuaded Kana bank onstage to the chart of "An't No Half-Stoppin". Can carried get encores? Del Kane have a harrost called a Corner? Ves yes y'all This Rest Of is named agos mortis, long live The Kone and the sonds he negged for Riv Markin

Nobody begins a song like The Kone. Check

"Worth Of Kane", recorded at the Applie. The dutar

telegraph sets up a simultaneous drop of best and

thome that'll make you said your pleats treat to

hast a Scoth Lover donce move "Set it Off begons a cannella hefine "Set Lin Get lyto it Get kneshed" names Nepel Cherry's first album for her and later a verb" Martey Mort's missaline say blows the words off the cade, leaving Guory punching bads under our ewis Nobody saw it comin! No wonder Kane dwared so well over the Employer "Rind Alley" loop on "An't No Half-Steome". On "Very Special". Kane (also Dark Gable) gases. "Without say from as blind how he got too seay for his lends. The purple flightly Brown suit be wore in Heavy D's "Doe": Curse" video was a point of worly for his tiess, but, bis Phills, I'm a suctor for R&B namedwoking in battle dymes. On "hist Another Victory", he scoffs, "My some pin't Keeth so puit Sweeth' me!" over Booker To state compristion's hook is the unwiessed out 'Another Demonstration". Here, Kare adds "Jice" at the end of each loss (like Phile's "zeer" in "Can I Not 10")

and it works. While maybe intole for a perio to quote can hald his own" to cling on the microphone JAY DEE WELCOME TO DETROIT

Jay Dee filters sorics through wax pager walls, while hearing his Detroit roots four different Foors below all is real time. It's deceptively minimal with a hottom full of coul do with Shim Village's "Get Do Money', Jay Dee records can somehow sound 'quiet' while making firsted windows hines and hier The car door opens, releasing a brief rhythmic stab "Pause" to who sails have a fixed used many armos tha wink that rendertion subtleties are but in the rans. of Rock 'o' Dank Fresh 'o' Dank Mesodare way. sorbehose" though if you think back, the doors were slicoud into lay Due's dislineated asymptoments where the hidden knowledge travels and words are Shahanded Larry Morell would be report of lay's version of Donald Runf's space-fluid classic "Trink Twice" The piano fingersnap breakdown sends the "Footprints" keyboard plimbing with Bynd's trumpet ninning at its beels. Fisautiere sometody roos shoul shomeing you till their fact is asken, and an

ex-gri stalks Jay Dee's answering machine to John

Corperter's Hallowees theme Jused by Roosle Roys

you personal space on the dangefloor. Retween the

in 87), by Dee's obsession with finite steps rive

heats, and down in the law, you can notify the "water, nepter) while following it to the depositions "Roale" is transed in ear' multies of wayl chests - Restminer ship. Most of the rans are sophilized on panking between pages sumbers, afterthoughts conumber of my Range (Rowell tambskin seat covers" set the lades into the back sept of his seen then I'm the Last Accedean Vision, home alone in my pizza delivery undorn. Gimme with patin and check the boodwek on: "If you don't have a plan then you're sakin' in the sand/Look back one mirrate later/All I look it sed on /Dropped the IP and dedicated it to vis my man." And the "Pete Back crate tourning." award goes to Ley Dee's Subs/campo outro.

IN SEARCH OF NERD

The Neptunes (ska NERD) are from Vinnia Beach the beach where that bobe in the brisis once played Wrecks W Effect's "Rumpshaker" video, produced by Williams and Chad Hugo in high school, where it's easy to find nertis and hard to get laid. No more. Limp Bolut and your boy Moby, all blasted off by Noreagn's "Superflug", where Chad and Phorrell's thurroung "What What" chant dared us to out 'em un. Now they does up to not up with Jon. With Jr. Search Of, you meet the overhitten cousins of "Superhug" with the intired keyboards and clubfooted beats. He/Hop stars shouldn't be alread to clown themselves and The Neptunes catch you with year large down wandered durable and for bling half-assed music and spring break tyrics from Where The Brest des Std. His own of a BS-B and of times, when grinding against everything you stand around for, it's good. "It's so reseast," exaggeness Promil like if you'll he - like a falcatin Ganne Cintre wonters his bad in "All Your Goodies Are Cope" After the southoffed keyboards of "Lon Dance", the Nieps smuggle in ("the government is soverhy' like strongers to me") owderne that they may know what they're up to. Work, out paying attention and shake that sumpair Slanging nose numbers to support his family "Provider" escanes from Country funk jets Proken hosse, subjecting the law and our assumptions. "Sportive beloved one do you know what I am?" Doe your aprovers, "a prouder" while the subtest harmony keeps it mail

The Sun" chases Sily's "Running Away" and I feebly

Rick James lebing his tresses with new wave, while "Raby Doll" ages a Sternolah harmony vocoder stahand Pharrell book alone. Tiknow I sound strong for savior this." But that didn't stop him. They figuilly shift up for the piggo outry is happend, topless dove back to Vispitia Beach, feeling good as Arreo's "Marrie Used to Say" Take your first, young men. But all they seems do is a approach.

SHUGGIE OTIS STRAWBERRY LETTER 23

This 'entry' is by surviving Linto Rescal Albert Calberra, who once edited the mattry Z-3 MCs. The only way to make Shuttle's classic any better is to make it last forever. The profinal version melted too soon, rifft when the swring suiter and "abbb" Here, the thopy guitar is placed at the beginning so we don't mas it, so writers have to use that awful 'trooy' word But why add a beat? This air't no borne Nightmans On Wax soft-serve But I'm traper' you still get more swifs and more ice. cream pasties

TAGS OF THE TIMES 3

They don't make sonds like "First Thinds Last". nundered by Daridy Way Dunny none on a while March Nine will drift into a studio, take black music forward an ean end walk into the LA sun scratching his heart Then he'll servels with a trace that can be later found in every double time chin chapper from Bone to Dirty South They just got lepped by the tongue of the dirty boot in their brice-bring mouths. First Treate I get to wreth heatest that riesd Mr Eri back to life for. On "Pack Arimal", Buckeroo finds himself with a crim coverated body and a Socil-strop savidle system". Do Sulf, landar's "If Was Do This Nath" on elected how closure Misport crows two least and horse in a hatten's far a nower sugge with a morted man. Grough of Desampeaury flows over a hubat that would make "PSK" say "Xios him fay my"! Druid hooks up Sach with a bubbly jezz guitar and New York's Aeson Back ones Swave on "Wise Illo" Sweethoore your way through hed 'o' beneatest " Do the & Greenish nimshot and hells of "Low Key". FirP. says you may recognise him from such films as "Nink the Amondostor the New Lock and Mrs Talk Ros and Rousce from the Set / six Time (famility) What does with "a mortestunker". The blushing coton in "Run To all this mean? The beats are pretty good and the

rhymes are clever.



1277

Reviewed by Julian Cowley

TONY BEVAN/JOHN EDWARDS/MARK SANDERS NOTHING IS PERMANENT BUT

Percussioned Sanders and bassed Edwards have in the past stroogled with Eyas Rader's teast and sancana home. Perhans to needlade facile comparison. Beyon pots for bass suppohone on this occasion, and the too mesh like a sunde orderism. withing and startching, largers and recoiling. Five by the BBC three others, recorded the following month, round out a thoroughly persuggive set. The title, derived from Raymond Briggs's Funaux The Boneyman, appears if comy but the moun's spectaneous compassions actually allien than empermanence neede't be a problem.

MARCELLO RIANCO & STEPHEN FLINN WE MEAN IT

Disease studied with Arriva Shaper Clerk with Millord Graves Recorded in New York six months ago, the music exists attitude acquired on the corner rather than pangramic news, formed from flesks unisted sevent bissioner and delimented with remarkable economy Blanco's tenor can conure an strage of wheeling, laughing Bowery burns, adopt an aggressive swagger, evoks the melancholy of the solitary divisor of the yappung of a stray must Persussional First suggests analy car homs, habean that har over sociations and saturals bustle. By means of a good be opens up share prough for a cathedral proper Quantil a buttle

districtive dun album WILLEN DOCUMED **KOLLEKTIEF & DENISE** JANNAH THIRST

Breaker puts his senerable traupe of murural acrobats through their paces on this typically useed programme, highly chapted we designed to have broad accest Pieces by Reyel Banok and Omette Coleman are interpreted along with Breuker's own compositions, a sone sude by inclinat Larre Lynn Hanser', the earlier part of this projected tribate political allestory is never for from the surface. conserving the masse's vital spark. The ensemble playing is aglie, muscular and carefully cosportaneity as occasion arises, and vocalist Jannah is suitably strong and unlusty.

BILL COLE AND THE UNTEMPERED ENSEMBLE DUETS & SOLOS VOLUME 1

As an epigraph to her book As Senous As Your Life. Val Wilmer offers Thoreau's image of a free-thinking individual keeping step to 'a different drummer' Bill Cold is just such a figure, deploying double-read home defended a first from Chana and Teuten trumpet not for eactic effect but to generate the very substance of his singular music. Cooper Moore playing hand-crafted instruments, William Parker on bess and unfettered percussionist Warren Smith prove totally sympathese companions. Free jazz

provided the lotted more cours, but Cale has change led its \$10 into more contemplative acrishowncome forms, sub at herbral contrast and aniesting correspondences

BERTRAND DENZLER & NORBERT PEAMMATTER NANOCLUSTER 02/2000

Plantratter keeps busy across the range of his kit, from becomes base down to resting bells. Devyler's tenor issues rapped flurges of ecosis, squeaks, tolk and splittened Expensions played but also constructive, streetly building an hour-land piece in ten distinct phases. The recording occurred at a lazz festival in Neucharal and on the following day in Rome I've while the character of the music underroes dearwife changes, from robust to restrained, cov to flambount, the overarching corporation seems continuous. This spiritor group

CHANTAL DUMAS LE PARFUM DES FEMMES

A nove-wrining triogy of narrative peops produced for German radio during 1996-97, and inspired in musicians All three stones attroubste the experience of materials with uncour union among frough a recordings. Silvia Occupre's guitar and voice etit and line with the duthers of waves and wind the research of stalls, one traffic and wholes called The multiple youngs of Shelley Hourh many amount nomeds while children play hide and seek. The respectationical continuous environment at checkpoors and as hoster cossures are removed in Inélle Léander's double bass Compelling work Stely conceived and sensitively malised

HEINZ GEISSER-GUERINO MAZZOLA QUARTET HELIOPOUS

First-flowing massic work with melidic articulated motifs and phones studded into the breidlond stream. A configence of four strong players: drummer Genous and pasted Mazzota are joined by electric guitar of Scott Fields. Each preserves a forceful musical identity while immersed in a collective chearing that at times is torrental. On the lengthy "Zodiac" the page diminishes to a trickle but a finely belanced distribution of enemies holds the attention firmly. Clearly differentiated improvising voices with a unified purpose

PHILIP GIBBS & PAUL DUNMALL

MASTER MUSICIANS OF MU Gibbs, from Bostol, plays electric and accustic gutars. His belated flest appearance on record sees. Duramell Gabbs intends the title to suggest a fusion of both players have an interest in folk traditions as well as in metropolitan free improvising. On "loanes", for example, where Dunmail brandshes a comerneuse, passages might be taken for a field recording of something age old and communally sanctioned.

Elsewhere honder names and double hombon nines as well as tenny and songton sagorhours, are used A roof to Evan Perfer and to Kathoys Tickell, maybe

FRANÇOIS HOULE CRYPTOLOGY BETWEEN THE UNES BILDTO CO.

The supple matic of Houle's elegant clarinet is served perfectly by the artful contests for emprovisation be has composed for Coustolisey, and by the carticipation of collect Petry Lee, persuscipated Dylan Van Der Schaff, trampeter and named Brad Tumer. and statement Tony Wisson (not conditing on the identific A toack west out from the musco of John Center singled House's classically horsel technique, in smoulders now with the coolest demograps, and increasingly sets out its own arrings. These when surprising and uniformly entiremed chamber please. confirm that all debts are settled and the Canadian has opened his own account.

from Denzier's Claster prove there's planty of vitality DOREDT IADVIS CARVING UP TIME

Trombonist Jarvis makes his debut recording as leader, and saxpohonist Frank Van Der Kooli Hugh Hopper Band, and something of that group's first two pieces here. A broadingly atmospheric tone room follow. The stuffers section charging for the long conducing composition, commissioned for a 'Global Village' festival in Northern Instand. It's a number accepted solds that incomparities a random recordings made in Tombalties. Carried (In Time is tures appropriate his ressence while leaving electric of scare by Linux development

THEO JÖRGENSMANN & ECKARD KOLTERMANN PAGINE GIALLE

German plannet due, with Knitzenzenn deployed the contracted bass incarration. His and Mezeosmann's familianty with one another's playing ptensiles the impact of the clarget's warmth. Extelled tentris of sound extend across their willow pages. In the duc's improved for spagning as much as in spared unison passages, recordoal bending and strengthering occurs. Control and paeducing appliance it's easy to preriook that this is a concert recording from Cologne in 1995. Drawn

MILOSC & LESTER BOWIE TALKIN' ABOUT LIFE AND DEATH

Droumstantially policiant set action excited meeting between the AEC trumpeter and a young Polish comtet led by bassist Tymon Tymonski. The group's to the presence of their American guest. The recording, made at radio studios in Gdansk in 1997 starts impleusibly with a reading of The Velvet Underground's "Venus In Furs", sung by Tymenski, it's resolution with a Edwards fath ford authoriti from Bowle adding the perfect note of Irony A Charles lives song and Coltrana's "Impressions" the writing is by the bassist, well attured to his colleagues' surging post-bop proclyttes.

Outer Limits

Reviewed by David Keenan

ALEJANDRA AND AERON FOLKLORE VOLUME ONE ALEJANDRA AND AERON

HAUNTED FOLKLORE Alexandra Salinas and Aeron Benjimon spent the best part of three years traving the requesterss, bers and hardstreets of the Le Does region of Spain in an attempt to capture a living snapshot of the music and presentation of roal falk and World Music minus the museum dust of classification and the inevitably embalming processes of the recording studio. Here Spanish singers record themselves on old battered cassettes and we hear them mutter and structe with the machine while bursts of feedback evologe durant tracks and conversations intrude on impassioned solos. There's no attempt to impose any one narrative or to give any real historical or regional context choral music and musers marchest bends to up arranst homble swith cop and weepy ballads and the effect is to truly transport you elsewhere. Hoursted Folklove sees our due senically treating enamel snatches of these field recordings, soaking them in fuzz and gracile and allowing lone voices to solit. dyough the fug as if conjuring ancestors across time.

RADIO SPUTNIK N VITRO TIDE

Suitably blindfolded, you'd swear this pair of statement - "Purveyors of fine contemporary electronica") were the bastard offspring of Klaus Schulze Arrivs the due of ON hoss for Boddy and Mark Shares two spacemen obsessed by the bid charal throld of early 70s langerne Dream, and those combinator of writige synths and Moogs, all mainland with swatters of abstract dueted mores, is an extremely justy one. When Radio Southsk really starts to move it feets as well galed as Knathwork's Nass-Europe Express

An Word Niele is one Osen De Benedictus, a Southern Childrein-based composer and 'conceptual artist' who plays it all a bit more streight ahead, with tracks stretching out into areas of minimal Techno and Trance, all cut up with lazzy

RICHARD CROW & MICHAEL MORLEY

MR WHITE

Perhant Crox a Roosh performance installation and sound artist, spent eight weeks lecturing, performing and exhibiting in New Zealand in 1999, during which time this collaboration with Michael Morley of The Good C came todether Crow's interest is in the detetus of cavitation, in what culture casts off and abordons to time. Like the Samealists, One sees this as collectively recreased dearn, and his restallations are attempts to investigate this cultural subconscious. His sound work deals with similar concerns and the recordings with Morley come saturated in decemerated electronic noise, Whispers broadcasts, constantly shift below the surface, but

FUXA & ECTOGRAM FUXA VERSUS ECTOGRAM

Not exactly the 'clash of the titans' that the title would seem to hint at - what you actually get is one (and a bit in the case of Fixe) track from each of these would-be space rockers. Fuxa's track is as mind-numbingly bland as we've come to espect from these dopes, with a fusky workput that would barely count as a backing track for anyone with steps but the Ectogram offence is a comparative delight. Over an electronically bopping backing track that recalls the hippy electronics of The Silver purs and sings before rising into an endearingly clumsy change that sounds like classic Betish

freakbeat played by The Television Personalities. DEFRAGMENTATION/BLUE

PLATE LUNCH PL11 CD Deformentation/Size is a colleboration between avantists Gall and the Japanese architect Nami Kon. environment of a hospital, where organic time seems to stand still and is replaced by the etomal electronic pulsing and wheeging of life support. in Menstrum Night - another attempt to sound out. the nocturnal stasss of hospital wards - but it's much more clinical and minimal than that. As the cacles of dead tonis slowly spin and repeat the disonersating, traly inhabiting and aprooting whatever space it's played in.

HINDS BROTHERS 420 HAIGHT STREET SAN FRANCISCO

420 Hautht Street (420, we're sniggeringly informed, is 'Amendan sland for smoked manualita') combines. field recordings of same-coherent barrs singled the preses of heat with aviiul bursts of 80s elects: which, despite the Hinds' stated belief that they're drawing on such putsider strains as Stackhausen and Sun Ra, sound more like "Audi-F" or the theme tune from Knight Ricker There's something disconcert rule explorative about the use of the field recordings and the cover shots, featuring the two greeky brothers. shiring forches and video comeras into the faces of two bemused homeless people and even posing for photographs with their arms around them. "The only thing that is not art is mattention," beams the kind of genuine human empathy wouldn't hart either. As it is, it's all best left artiessly ignored

IN THE NURSERY HINDLE WAKES

Abode Water, was a film made by the British director Mission Flow documenting a sexually Independent #rl - Fanny Hawthors placed by Extente Brody - and her shot weekend in the comparatively Babyloman Blackgool of the 1920s in The Nursery's soundtrack captures the mood well. Although there's underliably something meancal about the way the lights of the amusements solash across the pavements and in the historic, hodoristic loy of working people given time off from their spiritmelandroly about the music The combination of

slow, sad strong and little waltzon guitar parts. captures the bittersweet mood perfectly, as if sure in the knowledge that temproy the carrival will be

KAFFE MATTHEWS

DWO DARS WALLDOOM OF British composer and improvesor Keffe Matthews finally bids forewell to the vigin with this set of live performances. Matthews' obsessively introde brikering with walm squeals and long drawing notes urban ambience - distant loaping radio waves, audo interference eeus contumal puisine - and at points it hears close relation to Bobin Rimbaud's city soundards. Also included here is the first your performance from Balv in 1999, but it's the newer stuff that's the most interesting, with the minimally rooting "Pool in The Sesement" porting the way to

some startion new areas MERZROW MASCHINENSTIL MALDOROR

SHE PEONC IPCS CO Machineristif continues Masami Akita's investigation enspiration from the hulking motion of early industrial of Prog rock drumming, as if to draw a link between two of the most grossly inflated products of modern

machine capitalism Still, it's a lot of fun, especially when the skull-pounding electronics give way to any fuseatter days rolls Maldour is a new collaboration between Airts and Make Partion of First No More. Turns out that for years Patton has been diverting the profits from Falth No. More's geneac Metal into putting together an ensistic collection of texasess and industrial noise and this copiect was entirely funded by him during a break from Faith No More's tournel sehedule. Although it glass the whole noise thing in a much more tonque-in-check way - loss of Easy Listening samples and frils provide bely lauchs agiesty -there are some great passages of improvised room

ТОМОКО МИКАІУАМА

AMSTERDAM X TOKYO language marrier Madagagera have place an compositions, all specially commissioned by her from various genre-defying outsider musicions. Karen Tonaka's "Techno Prudes" is an attempt to gume the dythm and speed of Technoland when translated to piago it could almost be one of Charlemarce Paleston's towered byposite soulptures, as pairs of notes play and bair before exacting over the too. The rest runs the gamut of aggressive charting and topenoise (on Michel Wo Der Au's "Just Before") through sweepend metodic deams (Makoto Nomura's elected "Anny From Home With Ento") and peoks with Maserni Alita's monstious "Black Mass". Aleta uses samples of Mukaivame's CO and voice, all distressed to the point of destruction, and structures them into five movewords based on the Mass. It's a staggering work, one of Akita's most inscired and heliocinogenic compositions and a really punishing performance by

MOTORPSYCHO POADWORK NO 2: THE MOTORSOURCEMASSACRE

Before this Nanvegian freak collective evolved into their current guise of free improvising psychedelic heads, they were basically a straightahead Metal power unit. This archival live release finds them knee deep in meetithic rack nills in the then unlikely erecrons of the 1995 Kongsberg Auz Festival, Invited by the Employee based free you grown the Source to join them as part of a head to head 'double concent' (obviously inspired by Omette Coleman's Free Jazz double quartet), they went ahead despite confessing that their collective jazz knowledge was basically nil. The results are a mali ov Motomsucho holstered their rapids with Deathpred for the night and it's a no commonwee blowout form start to finish Their lack of Improv Nagorbov' results in all spots of unlikely seenance, with crunching dumbo offs avelerables over bysethe break and long passages of filtered analogue sound; that sound like Heaven'd touching down at Stonehenge.

PENNY RIMBAUD AKA JJ RATTER THE DEATH OF IMAGINATION

Former Cross drummer Penny Rymboud aka JJ Ratjer has been fairly active since the demise of that repaing pank collective, mostly in the realm of expensevially soundtracked spokes word. The a performance at the Studio Theatre in 1994. Yaking off from Ratter's discovery of the naked flesh dyrough pictures of bodies piled up in mounds in books on the Holocaust, it spirals into a series of rabid conjectures on sex, death, power and suit. addressed with mail intellectual vigtur as opposed to the clicked darbade that the transposition of such subjects normally inspires. While at times it does set a little bit bystencel, it's powerful enough to keep you stoped until the end and although the soundtrack is legt pretty minimal, the presence of Lol Countil on segrang sax keeps trings interesting

THE THIRD EYE FOUNDATION I POOPOO ON YOUR JUJU

/ PpoPpo On Your Autu is the final release for Matt. Elliot under the aegis of Third Eve Foundation -- but what a way to go, it's a fantastic set that collects all Elliot's been party to over the last few years. The absolute herbiets is "La Oscaros" his collaboration with Nann Tiersen, which sets minimal avant piano amost serenading street walns while the ghostly facuale socals that dominated last war's Little (ost Soul album ose and fall like breath. Although the collaboration with Stan Jam's Chais Morris is a bit of a disappointment, all faceless Ambient much and muted whispers, the head-to-head with The Remote Viewer, guilting and atoming with two beautifully contradictory melodes that constantly threaten to everyhelm each other, keeps things well on course It all ends, fittingly enough, with a Jonathan Richman cover, "When I Dance" White Richman abandoned electricity because it hurt baby's ears impending fatherhood has inspired Elliot to take a step back from the Third Eve's black noise While he'll certainly be missed, we can at least look forward to Elliot's all-acoustic celebration of ice

Ether Talk

Despatches from the digital domain. This month: San Francisco MoMA's 010101 expo is spearheading the growth of online art happenings. Words: Seeta Peña Gangadharan





California streaming: Physical and virtual components of Ping, by Greg Niemeyer and Chris Chafe

Way back on 16 February 1980, San Francisco's Museum of Modern Art (SF MeMA) participated in an unusual, incomational collaboration with art institutions in seven obes in North America and white video link, connecting the locations via telephone wires Through an IP Sharp network. artists also tested a new phenomenon; an electronic communications system that allowed San chat online with each other in Vienna, Tokyo, Hanelaki. New York, Combridge (Messachusetts). and Victoria (Careda)

slow connection speeds and largely ignored by the critics, advocates for the creation of communication spaces for artists viewed 16 February as a milestone Since 1975, conference assenses La Marrielle had erropweed artists to eaching traditional hierarchies in the art world and society at large by greating their own networks of distribution. and publicions; an information, we alternative media such as cable TV and community radio, By 1980. Le Mamelle were eager to test advanced communication technologies. Unlike TV, radio or the mail, electronic communication harted at a different set of possibilities, of working in a potentially bouncless, placeless space, and of using technology as a tool for the formation of virtual

Although the event was styment by ridendously

artistic communities. Fact-forward 21 years: the experimental 1980 conference provides a revealing backdrop to the gument SF MoMA exhibit, 010101; Art In Technological Times. Social sculpture by artists via communication and time-space compression are but one aspect of the exhibit. Curators have instead moved beyond the Techno paradigms of their progenitors to show the extent to which technology embeds aself into everyday existence.

Ping, by Greg Normeyer and Ches Chafe, is a socie interventation of the communer authoris utility. Ping, which measures the speed at which data truels from one end terminal to another infrared as a project between Chafe and the Stanford Linear Accelerator Center, Ping has its roots in the research and development of 'Quality Of Service' fratures. designed to improve data transmission over an increasingly pyribusianed internet. Chale and Niemeyer turn a beta version of the tool into a sound soutplum considered of earth metal columns in circular formation. Visitors can type in

up to feer URLs at a terremel near the installation The computer then 'pries' all four sites and stereophonically broadcasts the results. The sound source, extracted from banging on one metal column, varies in pitch and timbre according to the

average time of data fravel, standard deviation and packet loss. The resultant dicaphoni of tones merces the complicaty and impations of the leternet. Far from being a novelty nem, Ping contractly raises the issue of capacity - both of public and private networks and networked society The fact that the soulptime is constructed from aluminium, a scarce resource requiring vast Similarly Char Davies's virtual reality installations Ephémère (1995) and Osmosa (1998) have benefitted from tee with industry Yet, while an expense in 3D imaging is apparent, Davies's work most effectively recreasing a martin dar era that spawned aesthetic expenmentation with parametrice. Her riseamonanes recentile the 90s

vision of the future - contract tectural measure, with a 'rave' feel that already looks nestalgo. utilise cutter/ edds media. Compared to Net art. contemporary video belongs with more traditional forms such as painting, drawing and sculpture. Junet Carriel's Relegions Call is a reductive sitespecific video nerrative versed on a portable carecorder Despite full knowledge of witnessing Candiff's fantasic the participant is duped by the 3D audio accompaniment and becomes a cretazonist

Nonetheless, while 010101 attempts a holistic

sense. Designed by Mann Persion and Ellen Pronk.

(whose online ckery at www.ths.et, with its quato

SF MgMA's commissioning of five Net art works, but with the Website set up as a companion to the exhibition. While the architects. Perspette-Flux. designed the statlery exhibit and Website as a part. the see has a separate assenda. Launched on 1 January 2001, in advance of the gallery exhibit, the Net art. It disposes with VRML (virtual museum tours) or the Website as institutional brachure. It programmatic offshoots, such as the speed arts sesthetically approximating 010101's principal programming, the portal shepherds visitors through a dense constellation of images, ideas and information without any shortcuts to each section Oscussion areas are visual recoverations of 'aublichest' that the visitor must deconstruct before entering into dialogue. Purely experiential, the page setup inhibits you from searching, fully popular or bookmarkens internal pages of the applied of the 1980 SFMcMA conference was 'virtual community

year of art in technological times its treatment of

Not set seems discupline The problem kes not with

the year 2001 foregrounds the importance potentially abenating - of curatonal vision as ntellectual property - Website

Go To:

For the next these years. The Wire's Interference series has been attempting to spice up that notonously sleep induoing format. The music talk. The fruthal result of a collaboration with the Law Cretis in East Landon (www.kgr.orf.uk), the monthly events have taken place next door to the foreer site of the Stue Note club, the nightspot that did so much to heroid the Shoradach/Hoston area. a small, dark corner of the East End (excruciating) christened ShoHo), as the current epicantre of the capital's greative dot com bubble. Interference's founders, wideo artist Lino D Russell and The Hille's Anne Hilde Neset, trading as www.naaitgiris.org have set up www.istarierecce.tx, a remble flash

site which acts as an archive of the Interference

observations and video footage, has achieved a interference, by's starking monophrome opening page is a meaneraine and of long strings which was pointer will set quivering. Once you've had enough of that, an index page leads to a segment relating to each of the interference events, each one a goodle bag of files relating to each event, wideo clas of factor Scotch Percent DI Harry Love demonstrating the intricacies of the Vegas scratch. Janek Schwefer's antiv To-chonic hambablest actions. and Kodwo Eshun's syntax-bogging vocoder discourse on synthesis to a law backing by Add N To (X). You can also hear MP3s of OJ Namo demonstrating the theremin, and read a clutch of connected articles by or about invited speakers including Rechanges author Enk Davis, David Toop Bob Gilmore of the Harry Partch Society, Teme

Theemistr, Scanner and Osinformation. There's more material to be added, and the site will be updated with each ongoing event. Subscribe to the site's milding list to keep updated on the schedule. The site was faunched on 1 March during the Pendaemonium Stenniel of Moving Images (www.pandaementum.org.uk), the Luc's survey of creative New Mecks (running until 8 April), which fed screenings, seminars and installations into the area's dallones hars and the risused Showditch Durn Half Highlights, included Whos / Sav. sidewalk interviews with New York's public by Ultrared's vadeo collaborator Valence Tevers: Situationiststyle public letturous from British collective Inventory: and Graza Toden's breathtekend copter's ere views of the emanations of light from Landon's power spots, projected into Hoston Square via the Lor's windows throughout the hours



Print Run

New music books: devoured, dissected, dissed

Head above the parapet: Matthew Collin



THIS IS SERBIA CALLING MATTHEW COLLIN SERPENTS TAIL PER \$5.50

BY DAVID REFINAN

If is pretty easy while levels in the West, where popculture often feels like officially sanctioned state ideology to forget just how inspirational and goncinely life affirming it can be In This Is Setalo Calling, journalist Matthew Collin (author of the club culture history Altered State) tracks the fall of the former Yugoslavia via the workings of Beignade rock 'n' roll racko station 892, and along the way throws some duminating light not only on the situation inside Serbia during Micsewic's reign often transcend ideology and speak in rebelmusing code to the initiated. They chose the international call-signs of techno and rock 'ni roll over the parochial, folksy paeans to nationalism," Callin says of the staff and followers of Radio B92. "The music of life over the music of death." At a time when, as one fleigrade cetic put it. Serban culture stood for "anti-modernism, antiindividualism, anti-intellectualism, wises of national metaphysics and mythology resistance to arething international, leak of york and humour". blasting Thin Lizzy's "The Boys Are Back in Town" over the ainvalor during an information blackout feels like a glonously subversive gesture throughout Milosovic's regime. The prevailing massinal style was a bizzon bybed natled higher. folk", which combined rudimentary Techno with native folk forms to present a retarded utopronnationalist vision, one where glorious Serbian men drave but tacky cars and worn gold while

their warrenfolk strend at borne in ministrits and

high healt. The movement even boasted its own

celebraty couple - the sengator and ex-Red Star

nationic workers, and his wife Coca, the historic of the turbo-folk stars who hosted her own surrelly upbest show on streamment sanctioned Pink TV. 892 set out to document the other side of Serbia. see actually based on reality. From the start inspired by editor-in-chief Veran Mate, their approach was totally uncompromising, interviewing political radicals, pranksters, junities, people living with AIDS, prostitutes and performence artists, all to a heir-reising soundtrack of Sees Youth, Nick Case and Meditoney Divisions surfaced early with growing tensions

between Metic and his executive editor Nervad Color over musical noiny Celor relied that same spoonfeeding line that's se popular with condespending vicologues: that R97's radical musical policy was "rigorily humiliating to its listeners". Celuc wanted to focus on their subversive news reporting, interspersed with more 'accessible' tem, but Matic stuck to his gurs, demanding "Ibesidion through culture". "The netionalsa politicians had created this perpetual circle in which their culture helped them and supported them," he explained "Populat songs supported bad politicians , we had to oppose not only their nationalist agenda but their populist outure. That's what give us strength - If our station had been founded on some political ideology it would have fromicnly that's exactly what happened - in the

long run the musical policy became increasingly conservative and programmed, eventually being taken over completely by government issue staff and forcing the onginel staff underground to relaunch as R2-92

But we're jumping ahead. During the glory days of the early 90s, 892 was the lightning rod for Yugosiava's desaffected worth, providing your

otherwise Miloseum-dominated media that exabled 892 was by no means flowless and Collin doesn't attemst to airbrish the picture A testionalist thus like Aften could also enjoy his own show on 892 where he would review his letest football battle as if it was a mir, and it's hard not to feel a twings of sport when you hear that, after they work off air. 892 would simply breedcast MTV until the morning. Orbos have since claimed that many of the international coriors that 892 began to court in the and 90s were in fact fronts for engineering pro-US policy domination in the region, and that 892 in turn adapted to suit the donors' agendas. It all sounds especially broubling, considering one of the

Some the suggestion speculator who made a hiller on Black Wednesday and helped fund B92 through his 'Open Squety Instructe'. Style media claimed he was promoting 'Copa-Cola democracy', but company to Milosouc's provider dictatoratio it sum tasted a whole lot better. Matic was under no dispon as to the arendas of the verous parties. These global media like MTV and CNN wash their consciences by paying attention to cases like ours." he admits "You can either do what we do and consciously use these media and have some influence, or reduce yourself to a ghetto, unable to more expertant than the way it is all presented." in a total mess. Collin does a great job of documenting a resistance that was drawn from all walks of life and all political standpoints - these

weren't the cliched brave revolutionary libertarians

of many a Hollowood blackburder Violent football

(eyen W.A. Drokeyer's ultra-nationalist Serban

Renewal Movement began to light for civil liberties) united with students and ounks in an unlikely and incoherent frontline. Stones of Milosevic's police force taking a savage beating from a restless crowd of demonstrators whose make were swallen by some football canuals lookent for trouble make you think that, yup, they personly do have they uses; and while the Socialist Party furned that the marchers were "destroyers and violent individuals with all the characteristics of pro-fasoist groups", the noters went on oxacking cops' heads. As one student's placed read. There an undersged, retarded, impressionable, seduced, manipulated, pro-fascist temperament'

As 892 began to look like they were going under, they established one further vital initiative, launching the country's first internet provider, which would prove essential for getting information in and out while they were closed down, especially during NATO's 1999 homband companies. And who could footet the way it all ended? After mading Caller's account of the sugnition was fought between the state and the casites. It's no wonder that one of the first things that the identing forces got down to was administering a good (fellowed) kicking to the chiefs of Radio Television Setua This elite had served to grop up the regime and, like the police, would never have wilkingly submitted to reform if it. wasn't for the mass movement of the people. In a beautifully symbolic and defiant move on the day of the revolution, the staff of B2-92 liberated the pedical RSQ offices appropriat that the mail RSQ was back in business They're still there, still lighting to remain independent, this time with a whole new set of problems. "It is much easier for them to take over state-our media which will ober them and be local, and like they were local to the previous thats, widebox denotices and informed nationalists government," worms Mapit, "Independence has a

once tes on s." ...



AND MUSIC OF LEROY CARL E BAUGHER

BY BEN WATSON Born in Chicago in 1932, Leroy Jenkins has never made it easy for himself. In year, the wichn has always been considered a freek instrument. On top built by Ray Nance and Stuff Sewth. On the other devotees. Carl E Baugher, garage band rock 'n' roll haspet witnessed the Revolutionary Essential - a connective trip with lenions hasset Simple and drummer/provist Jerome Cooper - in the early 70s and finned. The most excited live drain the ever heard . I was virtually walked as an for days

afterwards. The whole rown was busine about that

violning" A contributor to rock zone Goldmine and

Crevdeddy, Bauther's appreciation of records Baugher has also talked extensively to Jenkins. giving this boot, 150 page biography the special buzz. of a first time sketch. Baugher is no prose stylist, and blow-by-blow accounts of LPs, CDs and unissued tapes. However, at its best, his sorred recells a Jenkins solo: fresh, honest, bracing. It's undermed by the half-truths and innuencious spun by insitury

Leray Jenkins emented with Mahal Abrams. Anthony Broxton and Leo Smith as part of the AACM color in the mid-60s, Although today's Chicago scene halls that tradition, it's a little like Jesse sure don't feel the same. The AACM were black municipus who didn't see why the whole of modern music - spetial situationism, aleatonic surprise, sercests, nose, instant invention - shouldn't be chill of the playing, the isolation of musical gestime, was sturning. Jenkins probed the goldy extremes of the music, you couldn't really get further from juzz, soul or described a walls relieved to follow the chord changes. Like Lee Smith's trumpet, lenking's violin tone actually teems with swing and the blues. but you're being asked to appreciate that quality unproceed by special ritual

band which played William Grant Still and Clarence Cameron White (and other African American composes with three names); hit singer (iii Green ("Romance in The Dark") as a neighbour, the outbreak of World War II; the time in Floride among lighter skinned relatives, and the tension caused by prejudice against his dark wife. In May 1968, largers remark on Those Compositions Of New York by Anthony Braston. Check the level of commitment that went into that assensihing record "Breaten and Drexel. Every morning we got up and listened to it

anthem That was our wake up music. Man, we played that thing to death before it came out. We played it a thousand times and when it came out.

name. Hearing that pig opportunities were good in the heady air following May 68 - The Art Ensemble Of Chicago were wavent audiences ("They not only had money they had motorcycles, too!") - Jenkins. and Leo Smith jumped on a boat to Paris. Braston flow in, and the three played gigs under the name The Creative Construction Company They were provocative and crazy (Braxton fried eggs on stage) They bit his Bruston's composedy ambitions. alienated the others, and the group broke up (This story provides a useful corrective to Responsisters lised to dealing with reluctent poweranters, they occupied the ISSG label's office and espected an Jenkinsk's early story is fascinating, the church half employee to the bank, Back in New York, The Revolutionary Ensemble was formed, Junkins's most operacing context as a soloist this empathy with

Sings was amount) inevitably with byographies of professional musipions, musical analysis gradually replaces picturesque detail. Baugher is elequent about The Mosed Quartet (Improvised charither music for hamplodic outlit Sting with vocalist and twin electric guitars and, for a musician now in recript of arts funding, the meritable opens Baugher

recording of the violen.

the essential facts and opinions set down without strategy, Baugher has merged twiself with Jenkins's story as indelibly as Boswell did with Johnson a transformed in the process (Baugher spert ten years writing for Cadence, America's most rigorous szz megazne). Like the parable told in Taventier's Round Midnight, the arti-racist thrust of such

However, as a late Jenkins album like Forty Years Of Discovery 1954-1994 (CR) sales in the CD player, sounding like an (after extraordinarily vital) read too of langues compositions, some curstions service has all been a means of busine of centest? Does recognition as a composer really comprosite us for the brain-bending becautement that was Lerty Jenkins as an 'anti-sazz revolution any? Jenkins recalls a BYG festival in

1969, a muddy field in Belgram. As he come off store, veteran drummer Philix Joe Jones was Taughing like mad because held already seen what the crowd was like, they were expecting traditional issz or something .. It was like an orgy They were throwing mud, and we were just throwing this really wild, aggressive music right back at them? Everybody got off on that, man We got off on it and

Playing old records by The Revolutionary Ensemble soll has that effect. Was Lerby Jenkins once makes assute remarks about both amplification and insponsible for that so-called impossibility unconvocable movies ar?

Print Run



COMPANION: WRITINGS ON A ORIGINAL SELBERT (EDIT

"One of the givet also sayophonesis agy has known perhaps the greatest". Stat's Todd Selbert's motivation of Art Peopler, and in this book he has assembled writings that support and promote that view Proper was a superb and affecting melodist, in John Litweller's words "above all an architect of emotion". The fact that he refused to merely mimic undoubtedly hindered full recognition of Pepper's stature, and that is addressed here along with other salent issues, including the fact that he was white and that he was chronically addicted to heroin "Every day was like a lifetime". Pepper

encapsulating for Rolling Stone's Grover Lewis that his yearning for sensual gratification into a life of hermetic pleasures encoupersed with gnawing ternerit. Pepper's personal inferno is unavoidable addressed by many of the commentators here. The addiction and repeated impresenment was a tragic sevendered at authority musical deputs.

Pepper frankly acknowledges to Lewis "There were some good moments on all my records, you know but flodder for closual thill-bankers, the kind of

nowhere as many as there like should have been" His bunger to score was a fundamental distraction. but more than a decade possessed in institutional beliboles was a still more claring betraval of the man's potential. Still the consensus expounded in

this book is that his achievement on record, including his estimationarily consistent late flourished during the 1970s after local years of dormancy confirms him as one of the indiscutable major players in lazz. heatery Advance praise for Selbert's project was secured from a starting diversity of Peoper enthusiasts, amongst them the unlikely arouping of John Chilton, Ben Sidran and Gerek Balley Their comments, duly reproduced before the title page testify to the breadth of Pepper's appeal The altorst confides to David Nicholson Pepperell

in an intensiew originally published in The Wire (Issue 281), that Lewis's article caused him and those close to him considerable distress. It portrays a man whose sensibility has been disastrously coarsered by abuse. That image is redressed in the Pepperell piece and in other inclusions here such as an interview with Hel Hill for Code, where Pepper emerges as a man of remarkably resilient sensitivity

Of course Peoper haved his soul at length in his gruellingly frank autobiography. Straight Life. Like that harrower and elegant account, a number of esses in this Companion run the tak of providing

superficial interest that gawps at William Burroughs the lunky, while falling completely to recognise him as 20th century America's major satient. Selbert's book fuels the outsider ledend, but fortunately it

does a good deal more. It concludes with a recommended disconnicts and a chepoplosis, but this isn't the kind of companion that serves as a reference work aiding navigation through the catalogue. Rather it collates early and late reviews of recordings and of concerts. interviews, articles lementing and protesting the personal suffering and public reglect experienced by the man, and the inevitable obituaries. There is material here to fuel andless irresolvable debate concerning the extent to which the altosa's addictive personality was a prerequisite for his musical gifts. whether suffering was necessarily the price he paid

A nonectable enflavoratory report of contention is the extent to which Pepper suffered projudice as a white musician adopting a black idiom. It's a gathered have an issue distrilled into Gary Gridges's nuns no Melvillean title "The Whiteness Of the Wall" and with more disturbing connectations, into the impensionic echoes of Rob Riumenthal's 'Ranar' A White Man's Burden". Pepper himself felt he had suffered disadvertage in certain quinters on account of his sign colour. He could also energy recounting that, when he assumed the name Art

Salt to munt with Shorty Rosers while under contract elsewhere, people commended this new planer to him, speing "He sure plays a lot like you but he's black" Pepper repeatedly rejected the suggestion that

Perfor was his readel, but he did so mamarimposh pound tabute to the saxophorists who actually inserred him. Lester Young, Zoot Sims and, later, John Coltrare, whom he regarded as the greatest of all razz musicians. Pepper was an early supporter of Ornette Coleman's innovations and while controversy runbled through critical circles he recorded Coleman's "fears inside". In interview with Hall Hill, Pepper spoke of his lave for Miles Davis's playing. also appreciate the electric group which recorded Live/Evd. The set has "sort of a machesa. The real open thing in life and in music." There's tortalising reference chance his talk with Genury Lines, to Pepper's dabblings in "insarity music", by which he means the firestorn blowing of Arthre Shapp and Phameh Society Unfortunately these unbougal recursons never found their way goto record. There are unavariable overlaps and repetitions across those 30 essess Ultimately they confirm that

music was the crucial expenence in Art Peoper's

are those by writers such as Gary Goldins, John

Enwerier and Ted Gipia, who are culate his real

troubled life, and the most valuable statements here

achievement and colebrate those glorous solos ...

URBAN SPACEMEN AND WAYFARING STRANGERS -OVERLOOKED INNOVATORS AND ECCENTRIC VISIONARIES OF 60S ROCK RICHIE UNTERBERGER MILLER FREEMAN BOOKS \$622 95 PBK + CD

BY MIKE BARNES

The output lupheaval of the 60s still casts such a rige for reappressal. In Litton Spacemen And Waylening Strangers, Richie Unterderger looks at the fame but missed the boat, fizzing out as fast as they anneated in each foscitation case study the author tracks down one or more former group members and/or opposals in the story which these his work both authority and firebress. The accompanying CD contains a mere six tracks, and is therefore tantalising rather than satisfying Unterdenier as a singuiste enthusiant and although he eventuates himself at times by statut a bemetacher-coars his everall handling of the material is exemplary When Spacemen forms a compelling sharp business practices - of that decade

The author's choice of material is intriguing: overlooked Scottish R&B/psychedelic group The Doz Banct Kaleidoscope (the US version, although an appreisal of the smitarly named UK group would also have been most welcome). The Left Banke and The Electric Prunes As for The Pretty Things. one of the UK's leading psychecistic groups. The inclusion of a character as well known as Tim.

The gulf of time between then and now creates a peculiar pagnancy Musicians in their filtes, or in their seventies in the case of full Kupferderz (who still performs in The Figs1 look back on the sociocultural milieu which spawred them Rupletherg and Ed Sanders's exposition of the birth of The Fugs' gritty, saturcal music is neatly compared and contrasted with Neil Innex's years, acquired memores of the gentler approach of The Bonza Oog Band

The latter's stary is satisfyingly complete, since they achieved exactly what they set out to, before inevitably drifting again. But that seems to be a rare whose osychedelic triumphs were ultimately

scuppered by the dictates of an ignorant reactionary music establishment. The manufacturing or draconian control of groups is no new phenomenon, here exemplified by the brief, became history of The Electric Prunes. Interviews with vocalet James Lowe and bass gustaret Mark Tutin show that their struggles with their overseers mached farcical proportions

The Electric Prunes were good, if not great songwriters and so had the writing partnership of Arnette Tucker and Nancie Mantz Rested upon them But to complicate this apparent injustice, alondside twee operance like "The Kind Is in His Countrie House' Turker and Martz works some killer material, including one of the dead psychedelic pop singles, "I Had Too Much To Oream Last Night". But such was producer Dave Hassander's artically towards the moun water their own material, they even misorled to percending their own scrals were derived from other sonawriters.

based music he has been composing since Reading about their clashes with Hassinger - who admittedly gave them their break, such as it was makes one want to will history to be different. Had the group's racical ideas of sonic expenmentation stapendous. But they were never allowed to find

Could Axelrod was crafted in for the luckcross orchestral ocidity "Mass in F Minor", on which the As they cidn't even have the rights to their own when the last two Electric Prunes albums were provided by a completely different durant The reclusive Michael Brown of The Left Banks, responsible for some of the 60s' most glonous moments of spinet-departed Rosson pop. is a surpose intercovers. The pipus discretefaled all too quickly forstated by an megalicable tack of commercial success, hardly helped by Brayer's prenately fether fine-and the proup was a punitive contract, in a stronge, guarded exchange with the author. Brown is chary of talking about his past and for learner to tout the mass of (unheard) pions-

There's no shame in simply lesing what made you meat to start with, and Michael Brown is just one example. Enlowing a brief period of extreme greativity forged in the flesh of inspiration followed by its ever decreasing echoes is, for many, a basic fact of life - albeit one only a few musicians would wish to admit. [

VE OWE YOU NOTHING: PUNK PLANET - THE COLLECTED INTERVIEWS

DANIEL SINKER (EDITOR) AKASHIC BOOKS PBK \$10.95 BY BEN WATSON

When Chicago art student Dan Sinker launched his fancine Punk Planet, it was early spring in 1994, a cetical time for American nonk. By surrous with a major label and becoming megistars, Nirvana had violated punk's DIY ethic. No applicant for Kurt Cohen. Spice provide iss bated the purist. enduragened reaction of Moureum Sock 'N Soll. American punk's house journal. "Many bands. included cults a few I was friends with found themselves locked out of Marmon's gares, baying been deemed 'not punk' 'This book mornts 25 interviews which appeared in his manusine between

May 1997 and August 2000. For amone exposed to UK media, purk evokes historic national memories: tabloid fury when Steve Th's Today programme in 1976; "God Save The Queen' stuffing the Queen's Jubilee in 1977; nots against police protected Nazi marches. Although The Patols and The Clash had onlinely copped motifs from NYC punk - Johnny Thunders's wall of sound guter, Richard Hell's roped in tom look, the velocity America was another beast extintly in the UK, the equification strange of renie mank (X-Ray Spec ETV)

Priorik Fragorold, Cross, The Fall) was spiked with a

pench of glam (Siouxore, Adam Ant, Belly Molt); leger(), a haven from the 80s monotonest analought. less a dynamic contradiction than an elegrative. By running oity gades to 'punk clubs', 'punk So the 'traiblezors' in the first section are not The Strooms and The New York Dods but Furner The Dead With intelligence and sensitivity, Pusk Planer's interviewers eite out the paradoxes of middle class

worth result. The discussions are practical, colifical and free of celebrity must fication. The but issue is the problem of communication in a system reased towards commadity production and return on capital investment, 'music' is a word for authorize people toerther for cultural intervention. There's not a single reference to a key signature or the make of a gutar or amplifier Sinker's catholic interpretation of 'punk' means including Negativiand, sineye designers Winston Smith and Art Chartry, and a final section which opens out into post-Seattle anticapitalism in general, including pro-chaice campaigns and Ruckus (whose Greenpeace-style significance and performed every day under the Greenvich Dome). Frank Kozik, manesan of the

punk contradiction and receive a fair hearing

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After President Chriton's bombing of Baghdad in December 1996. Sinker switched his cover story to the devostation of leads infrastructure by US bornès and UN sanctions, conducting an 18 page interview with the compagning group Voices in The Widerness. He risked altereting his readers, but gemered a loaded and overwhelmingly positive merbeg. His devining realisation that the US ruling moving read. Punk Planet tracked down "the gentleman in the white shirt" who exposed Secretary of State Madeleine Albeight live on CNN in DNo by asking a question about moresting in Fast Timor and IS arms sales to Indonesia - helping sorred pecular econstition to a resewed Gulf War. His

I near task cereb a 'lio brond of beganner snown broken up by the police, whereas Gulf War protests. were instantaneous and huge. His warnings about how the establishment treets individuals who spank out versus corporate USA ("don't expect tenury") are brooing and realistic slogers serously and in so doing began to grapple with the enormity that is global capitalism, in a way,

at the Imitations of ours (notably Matt. enventor of 'digital queescore', and Ted Leo from The Sin Esteral While Plank Planet remains lovel to the magnificence that is the three chord took reverbesating in a small place, it years to bust to genuine knowledge (one looks forward to Callinios, (wourry. .). On the way, we've been introduced to some eloquent voices: after reading moles are amounte except fresh in a belitant Interview Noom Chomsky treates media-endorsed pliches about the 'region 60s' by pointing out that North Vietnam was bombed for five years before

lody Sievie - who emisses why opposition to commodification requires disching competition for splidarily and says the mok stage should be a public forum rather than a "TV set" - you ket dotta get out of the house and find some (X)s by Hazel and Team Drivich, Well-read leftists won't find the news about US atroches surprising, but anyone who thinks music should be more than a career (more than 'realising a personal value") will find the book full of practical wisdom. Dan Sinter's negotive politics keeps hitted rule on the head. A final point At a time when critics and culti-study hacks who require a fix of professiour like nothing. better than to mumble or about modern man's stamming from an age of serigion and slavery when estraction of surplus value was explained as pay off it's Sinker's Bildungsvorran, Just as James Josce's for onemal sin - it's heartening to discover a book Portrait Of The Artist As A Young Man ended with the with a militant slogen down the some, anti-guit, suffer presented to East a sufference Dubby for pro-human and radical-subjectivist. "He Dire You modern Europe, this ends with interviewees charing Nothing" Say it again!"

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On Location

Live and kicking: festivals, concerts, clubs in the flesh



SOUND ON FILM LONDON BARBICAN

BY DON WATSON
Many of the increasingly vaguests fine soundtrack

events have been, also Faust's recent expension of Murans's classes. Posteriors, retrospective collaborations of police coursons basis to the days of stent novice. Ornotic Coleman's line soundtrack to Maid Cuchon, Asio a part of the Sanician's organing Only Connect series, actually turns. Croen beets in average may be read as the film.

Sound for first, a collaboration between 880 TV and the Satchious was sessaled in the composers and first makers were given equal status to peoples as neigh passes of level. In practice, hough, the methodologies engined by the four passess of composers and director, were se delense as the unities involved. Although the event's executive produce theory filling in the event's executive produce theory filling in the event's executive gight exeminator of whospireng title filtering fall of uniquentity in produces the executive size of the executive size of the executive size of whospirens and enthersizing freatable size could be exercised as the executive size of the executive filtering the executive size of the executive filtering the executive filtering and the executive filtering the executive filtering and executive filtering the execu

involved. He Isughed uncomfortably when Werner

Recruig described him as a "carally stact", but it had a certain spitness. The most composer and film maker seemed to take place in Null Harday, and Loss Andressen's The New Matthy), est particularly septicing given the parking of a film.

maker and a composer who are both extrement with the introduces of term. Purely in muscal terms, Audressen by meeting the most solosying, the live performance by the four piece. Electra flowership billing and another deplaying billing as the receivable, alphing on uninguing given with melody and descreament. If they was a distinctive constant delentare, the

continuons to between Notions Shedg and Profitableach Shed will be yet with the most ensteading moving. It was difficult to issuper from the sides, sides [The Section that this was though comprosing the own opposity. "Firm is about rement," he said claims the improcisory sides was less than single the for a decide or more and every time it possition as if its pure course in this may perhapsing which they are pure course in this miss perhapsing which they are pure course in the miss perhapsing which they are and must that the hist precised states that and must that the hist precised states that cleaded out of a treatisation of ever an extraction of the treatiset out of a treatisation of ever an extraction of the treatiset out of a treatisation of the contraction of the treatiset out of a treatiset of ever are interesting to the contraction of the treatiset out of a treatiset of ever are set.

landscape to the soundrack of "Do you remember the And of September". Rong clearly instable being bloosted from the obligation to let a story and being allowed to return to what he does best as a film maker — waving an alchemical wido of symbols. The world microby of in a placental

death mask, snatches of childhood videos were accompanied by shaddes of videos in different inaquages, fragments of melody. This was as close as film gets to an animated painting for all of the senses.

The flashfers there described their expenses of the senses.

collaboration with Northwest Statistications in a consister process of incommosair. Heaville the collaboration server of electronic operations that in collaboration cases of electronic operations with the brotherin Carstellawarded exposers when it was the brotherin Carstellawarded exposers when it was not electronic collection of the Carstellawarded on processing, Of the Next. This was the one where the councilsation common to decide collection, withough the fraction exposition of the Quay's magning, the fraction exposition of the Quay's magning, when deep it and the processing of the processing of the collection of the processing of processing of processing of processing of processing of processing of processing processi

g as seen behind glass. Penols were sharpened and broken, graphite lodging under fingernals, while a demand homed pupper figure conducted the frants: activity

by comast, Wester Hessag and Xinn Bewells and Month Services of the Control of th

to the ethernal icon like devotion of Tevenor's The Protecting like, this was a very human image of suffering.

As a Catholic who makes a point of giving up guilt for Lent, its paint, as evenored by the continual waiting trained of the Suff singer, well-need currously remote. If



ICEBREAKER INTERNATIONAL In hand to ask curselves just how senously are we LONDON CARGO prepared to take how self-yeed loops in dark suits with sweathr bank baseling from they beneat

BY KEN HOLLINGS

projectors mean that icebroaker International's live debut before a small but expectant crowd in East London is running about an hour behind schedule. Her these thores bappen at live meets, but it's hard to shake off the feeknd that NATCarts's strain capability has been senausly compromised here. The business of business, after all, is to cash the buttons, and nebody does that better nebt now than Alexander Piris and Simon Break of Icebension international, precurrent to promote the release of "Port Of Neobama", a saude lifted from their reported second album Frem Marrisk Recorded on board a container ship over the course of a seven week voyage from Yokphama in Japan to Halifax, Canada, it was intended, thanks to the due's clearsighted blend of breathtaking electropop and

canceptual rejour, to 'promote free interestional stock'. As if the last record you peof incore) for cider's de easily that.

So, while classing projected images of the Ric Cannael sketter across the stage, and the DB fips acrother disc earn the investible there's a that from

in hand to add cutselves just how secondly are we prepared to take his safe-year begin mice's tasts with security high hanging from their beast with security high hanging from their beast proteins? As secondly as Maderies in cowboy hat and spanding trader bash threads? Nuthwell in and shirts? Luthouch in untiles and parameters or sign? Toolog's experted see also do discoverable or security is the new intry Like the treatment of gaps in the 15 median; the superpose of feet also, don't left Just median; the superpose of feet also.

Meanwhile Exhibition international how their may so the stage, and it guardy becomes clear may so much three was seen one greatly the sub-owner seen requirement for the sub-owner seen of the sub-owner seen owner seen of the sub-owner seen of the sub-owner seen owner seen owner seen of the sub-owner seen owner seen of the sub-owner seen owner seen own

composed of Fewcherts, captions, news reports and

documentation of the Town Mouroit wound handle

most of the communications for them.

As the duo move on to "Port Of Singapore", a

desired the control of the control o

helicopier gunships, not police and burning cass, loog TV coverage of Soddam Hussein waving and smiling is justaposed with footage looked from Wat. Desiry's Alackin Such meritant use of imagery lespeans on from Geselson Desert Stem levies little recen for antikipurty.

With the sadence responding enthusiastically to

legbryaker International's continuing audionisual assaut, "North Adantic", a meditative piece for unaccompanied gattar, offers a brief change of model. Set against footage of dark occers weeks and obsteener or fines, this short misseal kietch, the

only one included in sonights set not directly inspired by one of Trein Marisk's commercial destructions, defines increased statem from b

performed him to large or and states also wellpationally will apply to the southern forward struct of "Period Harder," Over textup pursuing bases and in the period of the southern pursuing bases and testing section from observations and testing section for observations and propriets from the him him Solice Colorage and conception for the him him Solice Colorage and conception electric sections are set to give our species of \$250 solling of the description of their sequences start from the species fig. 1900 movie of the Allinous Allinous Solice Solice Continues of December 1900 solice Continues of December 1900 solice Solice Solice Solice Solice of December 1900 solice So

Identifying him only as 'Devertor'. It's a one; tosel, — a tolling remort than for many him sears will enver be President of the United States, hours, been forested upon a surviviling electron by the opportunity is desired and undested judiciary. Not supplies, the total processing the papilace, there's a beet memorit or electronic applicate, there's a beet memorit or electronic Wildhout haming once opened their mouths during the cosise of the effect event, before international haming and processing the processing the processing of processing the processing proc

On Location



WHEN WORLDS COLLIDE OOL INSTITUTE FOR

PERFORMING ARTS BY BEN WATSON

The legacy of The Bearles still ropples in Merseyside,

overing strigung storference pullers in the mitting This connect, held at the Paul McCardney Auditorum in the performing positive he founded. brought tagether Eosephie 10:10 - musicipes from The Liverpool Philharmonic who specialise in Schoenbert, Stownsky Katel and a contemporary expertoirs - and The Muttle Men, a burch of unrally Scousers who have spent the lest decade breiging the sense of Frank Zappa to every soumery reck Over at the Liverpool Tate Gallery, Peter Blake, the

designer of the cover of Sat Peoper, is currently curating an exhibition called About Collage Interestingly enough, as shown by a lifesce cut-out of Max Willer originally made for the crowd scene. his cover was not actually a college, but an integral Ziegar's cover artist, Call Schenkel, who stooped to parody which fronted the accusatory Netre Only In It For The Money McCartney must feel haunted by the late freakrock Declarst. On this night, not only was his auditeourn hosting a mok/classical collaboration with a Zanca-sch programme, but UFA students were stance scenes from Trung-Fish. Zecoa's

preposterous, seriously warped "Broadway musical" (a free show was performed both before and after A sober-looking Muffin Men - white T-shirts, dark trousers - took the stage to play a set of Zappe

instrumentals: "Chunga's Revenge", "Son Of My Green Genes", "Peaches En Regalia", "Blessed Relief" and "Marque-son's Chicken". The Muffins played loud, and Carl Boury didn't hald hack on duty, twelfold us to a flambouget display of choos-Zeppa's guitar style through a personal prism: Marcue-son's Chicken', from the 1964 album There Or Us, proved that, far from deteriorating after the breakup of the copinal Mothers Of Invention. Zepon's sonewrithin accumulated in power and complexity Martin Smith's trumpet sounded especially piguant on "Blessed Rolef", the calm track at the end of 1972's The Grand Wazoo. Without the floth of the vocals, it became clear that Gilkard's decisive bass playing is the foundation of

the group's robust psychedelic sound Then Ensemble 10:10 come on to play a classical programme: Stravinsky, Welese and Zappe's "Alves Ordice" arranged by Philip Cashian. In a solo rectal, restessness from certain alements in the crowd by really exerting himself on the final piece. When classical players throw themselves into the music and genumely inhabit it, people listen. Rachel Lyons burned Genealy 21.5 into singous inexampoism, while Octanche displayed Variese's insunctions to play

berbeildely loud, bringing the music back towards Debussa's impressionism As a composer, Cashien has been 'inspired' by The Perfect Stranger (as album of Ziopa pieces conducted by Pierre Boulez). stink to evoke the unsettingly physical lure indicated by Zippa's title. Whist lan Bartiner is best known as leader of

the idention assessment ensemble George W Welch two 'worlds' together. The Multin Men emerged in their habitual groom after while the 10:10 musicians donned comedy byts and wats. Gardiner's arrangement of the introduction to "Little House | Lised To Live In" from Barn! Ween Sandwich was a delight, the different wind instruments aboving how rooted in Stravinsky and Varèse Zeppa's motifs are, even in a score prignally intended for interpretation by pieno. The transition from classical filleres to rock blowest provided a fasonating moment as The Multins reproduced a much loved - and untranscribable possage from an album by ear. Asserting the college-Dedaig's right to any being connection The Molfrey stock the Or Who migration time in the middle of "Sleeping in A Jer" A climactic Bowery

Frigell's 'drunken savaphonist' outburst received sportaneous applause, "King Kong" - introduced by a quote from Le Sacre Ou Printemps - was a blaster. The Muffin Men had suddenly sprouted a big band hom section. At the end, the packed half give the musicions a five minute standing evation, forcing conductor Clark Rundell to perform a Another dimension to Zappa was provided by an educations statist of Book Fish Of course the

students have all the technical skills at their deposal here: radio mics spared us any operatio bawlest, sound mis lightest and costumes were all excellent, and pyropathetic to Thing-Fish's potatoheaded ann-aeythetic Though stained almost entirely by Norwepan and German students, the ribbly riblets of Zapas's partitle satirs were lovingly handled. The chorus of Mamme Nuns raised their 'nakking' and pissed over the audience as required. Darriel Frago's Thing-Fish was scary and wise The vypore couple Harry 'n' Rhonda (Chris Thompson and Sin Steinmo) were toeouringly perfect, and Chris Rogers applied his experience singing in German rock groups to create an Evil Pence/'theatrical criticise' so one present will ever farget. Throg-Fish: The Musical has salp received heckles, whistles and applicase, as if long been deemed one of Zappe's 'impossible' deliberately recalling the atmosphere of Zappa's projects it new looks like a scrofulous carrenal in oters that could operate on popular notions of the

DEREK BAILEY & KONK PACK LONDON OCTOBER GALLERY

BY BEN WATSON Heralded by a release on the Grob label - But Deep, recorded in Rome, Tilburg and Brussels -Kank Pack's appearance at a central Lendon venue attracted a self-out crowd. The accelerated, interactive electronics of Roger Tumer (percussion), Tim Hodgenson (deconstructed tabletop gutar) and Thomas Lehn (onalogue synth) prises from a scintillating heap of some devitus the way an amficial intributes manifests stell in a Managa movie a writtent mass of automobiles, amadeconsoles, street furniture and mobile phones

Hedglinson attacks his amplified strings with plectrum and how his specs electing as he waits for the selft aniograph moment to klooden a sorec sheet on the side of one of Turner's amazingly vocalised models (at moments you sweet you gan here restricts his planism on analogue synth to prached blurts, but still manages to resemble a switched-on List. Although we itched to interrupt with applicase.

debts, rollicking freekoets (when litmer moves from metal to skin, it is thunderous, though at these points one did miss the lack of a bottom and instrument) and one magical section of scrape and nine where the music seemed to play itself After an interval, Derek Bolley delivered a brief solo guitar recital. He's such a seasoned performac. he can afford to be cheery but his smile and small talk do not allow you to evade the cutting edge of always dryer than due dialogue or ensemble sacket, but core you're immarked in an expect from Balley's ongoing musical pondering, there's really no better listen. Using the foot pedal to contrast accelfied motifs with acquisic nos, he was folding In every References mode feedback system superfect accustic scrabble, crabble harmonic prodessions, nobly conceived amegings, melodic

Konk Pick played an unbroken 45 minuta set: fun

twets. Propin who talk about the senthetics of electrication without checking out Basins's action Interpenetration of the ecossing modes have been on their head marked THE PASIT It's so rare for

musicians to actually stop sounding their

late albums. "Holiday in Berlin" was given an authentic Typican Lift by LIFE student Meike Holomano's assentement, while Multin Man Ande instruments when ther've come to the end of an idea that Badey's artialy bratial cut-offs are practically a signature.

Despite being so good at it, Bailey deprecates solo playing Toroght he mentions that it's a good twok because it makes what follows sound better: in this case a duct with Roger Tumor When Barley duets with drammer Tony Oxies, they may not play in tempo, but from the first bassdrum thump, the time is as solid and weighty as the colosial flagistones of Tenachotian, In contrast, Tumer's febale skottening creates a hell of mirrors, an infinite sithering moresson of feeture upon feeture in what other area do ortists actually improve as they age?

Lehn and Hodglinson then resurfaced for a quartet. From the first note, it sounded like a group in Bailey's view, this isn't necessarily a complement this improvisatory objectory prefers the immade often to the firstled ricture), but it was rice to watch Railer in cooperative mode. His poscern for pilch - the objection intervals between rotes and the petterns these suntest - introduced is dimension Kork Pack don't usually engage with Turner sometimes delivers beets that are so

perfectly tered (alter tapped out with the butt-end of a vertically held drumstock) they spond like electronic pulses, fragments of ovber-moderator in the college. Turner fetched out his Clines Oldenburg softsticks - stuffed cloth-sausages like miniature draftstoopers -- and stained the Lehn/Hodgkinson nubble with evenly spaced physis like a soriic Howard Hoddkin The brief finale was a rod to Wenna Mago style cool, all cobweb testures and overlapped fuzz. with Balley finding some indescripable yet anners made affect at the terbas of his stemps

possible (and the politically correct) for decades

to come

This concert was a dense listen free improvisation used to compound a staggering variety of sounds and processes. Unlike a Company event, it didn't fulfill a certain (perhaps rather low?) craving for the 'conf. Sumise scandal arth-musical lates and the panic inducement of defying productable structures the musicological basis of Environ's afford to occapplicately) prograte different kinds of attention. and can widen the accor. That didn't happen here. However, Konk Pack and Bailey did play with a istaning avoity - and with a disregard for standards estenor to the musical process - that is rare Indeed, Music, sure, but very good music [



FUSSIBLE & BOSTICH LONDON CARGO

When most Americans think of Touane, Mexico, they their of one big squalid sharty town with a whole from San Dingo State go to get bouceed up and when I was tee, and my abiding memory was of hundreds of kids trying to make a quick peso by selled ducklines to Years' tounds. Rack then it was a city of 500,000 people, poy it is a spowing meteopolis of two million and erowing, thanks to the minturely new manufadates (factories that have strategically enlocated to Mesocan border towns to in his Global Ear piece in The Wye 197, the faultine between the First and Third Worlds, a place where abject poverty and gratesque wealth stare at each other across a barb wire feace - true 'neighbourn (potentially) with the ballot (within a few decades

Such conditions made the Nortec movement. mentable. Nortec is the combination of nortello (itself a conduct of cultural coss-politization blending traditional counts ballads with the accordiggs brought over by Robertian workers in the late 19th century), basely (classic nortello combined with brass bend music) and Techno, or more precisely electronic trusic of all strons. As one of the very very few World fusion genres to actually onemate from the other ade of the tracks and not from managing PoMo colonialists. Nortec has the potential to be incredibly important. Right now, on records by Bostieh and Fussible (the two prime

moves of the scene), it sounds aretty great - not the revolution you hoped for, but a lot easier on the ears than the vest majority of the current dance music swill Take Bostich's definitive "Polaris". San Diego's Spanish landuage No Cover magistrie called it "El Godefin de Nortec", and with its lurching drum swells, it's hard to disagree. Except that for the track to have its full effect you have to be in the know, you have to how mad the liner notes, so you understand where it's coming from At the married Nortec is not something that's going to grab you by the short and curies and scasan "We mean it, man" in your face - Bostoch's Ramos Amor is a thetygomething orthodornal, when all,

Unfortunately the same holds true for tometris Amer and Fussible's Pepe Most take to the stage together and produce a set of very enjoyable. thoroughly sharmong, ultra-percussive House. But to these ears, trained by years of watching Spanish Innounce TV vanety shows like Sabado Gigente and witnessing the betasselled spectacle of groups like does it sound like their records. Even the very recognisable "Polans" doesn't sound like old WCW worsfler El Gatacte trying to do the limbo as it does on record Maybe Carro's beck-walled accustors (which always elements any best of research or detail are to blame. I'm sail holding out hope for Notice, but for a total First/Third World, nursi/urban headluck. I'm warring for the geness who figures out a way to bland some pasteral electronice à la Mouse Dr. Mars with the remarkle priving for the

countryside of a ranchera singer like José Alfredo

Smeres or Lola Belton |

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ACTIVATING THE MEDIUM SAN FRANCISCO MUSEUM OF MODERN ART

Historically, sound art has been SF MoWAs greatest curational lack Yet receptly it has exhibited directions of change in convenient a bandful of challengers sound events. While this is gastrally due to the morganisation of the Media Arts staff, SI MoMA is acting mostly in resconse to its Bay Area relatibours.

for the Arts, the legendary electronic music from Mills. through self-induced studicity and productive College, OCAC's Rooms For Listening and the scroppy confusion was a joy The meat of his lecture told the sound organisation 23five. Activating The Medium was the most recent

presentation from 23 five, who craftly scheduled the event on a busy Sotunday afternoon in SF MoM/As Studio Matte Austronian, 23for recorded Sons Jonank opened the programme with an explanation of his organisation's conceptual agenda. Informed by Hakim Bey's Temporary Autonomous Zone', Jenenik spake of a crass-section between the conceptual compositions of Stockhausen, the See arts traditions of pointing and sculpture, and a DIV experimentation coming out of a punk ethor. While leason's own proclemes of both sensor posse and extreme pyrotechnics fevour the punk end of this.

triangulation, the scope and diversity of the artists nathernating in Actuating The Mindress restainly settled nicely into his definition

First up was Douglas Kohn, author of Noise, Worse, Meat. A History Of Sound in The Arts, which as his artist's statement assets. That been received very well except, mysteriously, by a few middle-aged music cetics in England", takend a sab at The Work Boan Dutter! Twbo is far from middle-eded, and whose belanced styles was mostly feedurable --Edi. In all fairness. Kahe's rarebling the adventurous programming at Yerba Buena Center - autobiographical lecture on the discovery of sound

> tale of his stoned struggle to decode the authorship of a mystery tape, only to discover that the matrificent sounds from the cassette were the residues of bulk magnetic erasure upon a John that there was something to be learned from that experience, Kehn stated the moral of his story to be that it sometimes pays to be a little stupid Joe Colley may be better known as Crawl Unit, a

moniter which has graced a half dozen or so records. Presenting two security ninces. Colley started with a closed circuit freeback system of cietanna saytooth noise enseaton. With all of his - conceptual work. Without any fanfare or

gear and speakers spread out across the stage, the tall lumbering Colley cuded sexual his sound elements and purposefully lunged out of his foetal position to alter the parameters of his controlled feedback. But the some highlight of the affections was Colley's second presentation, in which he amplified the sound of play absorbed water With little else to do. Colley steeped away from his bucket, stuck his hands in his cockets, and listened to the expussion detailed mass of low end numbles.

chirping charuses and stronge equatic gurgles. Romero followed Colley by sitting in a comfortable chay with an amplifier to his right and a hand built. 'fredback regenerator' in his lap. In companion to Colley's testural approach, Romero and his little application of Charlemagne Palestane's drane supporte. While he shat offer a provincially their wall of torral feedback, Romero dragged his porsion of the show on far too long

While the house was packed at the beginning of the afternoon, Activity Wolfscheid wolfsed onto the state before a drastically smaller audience. The most shocking electron of his performance was how much Wollischeid's dwooer demeanaut and transclucers, bucons and openhers that resulted in a - quirky purple aut betrayed the cold stervity of his

explanation, Wollschold wandered around the audensum tangent and scraping various surfaces with a eigeratte lighter and a can. After working his way to the centre of the stage, he posited the question to the auchason. "How do you feel what you hear the sounds that I am making?", which provided an unconfertable, quickes stir Wellscheid made a second run through the auditorum with the same selection of actions; this time, he automented the sounds with a complex trill of amplified chimes which his lepton generated in response to any sounds coming from the room. The second time Wollschald asked his question, one audience member shouted, "Happy!" For the thed and final lap around the space, Wollschool changed the settings on his computer, which now sound generated in the space. By now, the

audience had makent that they had been velcome all along to participate in the noise making festivities and joined Wollscheid in creating a attimisical caccobook of facts, stamps and celiphone bleats. Wallscheld's removal of the boundaries between audience and performer dich't make one think too much about my status. as a necessarisher within the contest of the SF MoMA, but it did set me wondering where he got such a mod-looking suit



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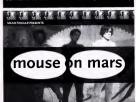






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Out There

April's selected festivals, live events, clubs and broadcast listings



This season's holiday carep high Jinks by the sea include a name appearance by Television, whose elusive frontman fors Vedicine was persuaded to reform the group specially for the occasion by appear are Autochea, Boards Of Canadia, Broadcast, Calesco., Cappainal Dy The Fy FSO. Femi Availation Kitl & The Postton Force, Lambohop, Mike Ladd, Pietuse T3, The Sea And Cake. Sun Ra Arkestra and Yo La Tengo. An electronica night hosted by Stewolah Dis is also slated There are also alsos underway to take All Tomorrow's Parties to the USA later this year, with Sonic Youth numbered to be custom. The ment, called ATP US, has been provisionally booked in at Los Anteles UCIA campus from 19-21 October Camper Sanca Holiday Centre, East Sussex, 6-8 April: £100, Ticketmaster 0870 909 0290. www.alltomorrowsparties.co.uk

UK Festivals

BILLE CAMEL

he first of Viv Corringham's series of Burkish and expenmental mysic features Evan Parker, name player Muslum Calgar, closel player Nysol Alyer, Viv. Coringham, Peter Cusack, Torn Chart and John Edwards, and DJ Ridvan Servi Spitz, 4 April 8.30nm 67/65 020 7392 9032 www.commonlin compasarva com/homepages/vw_do

LEEDS NEW MUSIC FESTIVAL Three risk seems of concerts and workshops featured The Goldsent Ensemble performed contemporary works by the likes of Henry's Genecks. Howard Skempton, Peter Scutthorpe, Carl Vine, John

Keane, John Reemen, Sentemin Welfisch and more. Cictivorkers' Centenary Hall, 5-7 April times vary. £25.60 season ticket 0113.247.8336.

LA LINEA A four concert series celebrating Latin music at the South Bank Operatil and Onshas (5 April), Omera Portsendo and Toto La Mempegna (12), Cachalto

Lopez, Kinky, Augo Disg and Dee Nasty (14), and Cubanismo and Vocal Saxbab (25) will all be spenading the sabor Royal Festival Hall, 5-25 April, times/proces very, 020 7960 4242, www.fh.org.uk MINI-MELTDOWN

This year's festion in minusture will be curreted by last month's cover star Talvin Singh. Aside from the table massive himself, featured performers include Dated Suites Khan, Susses Devices and special durate, Rosel Festival Hall, 9 April, 7:10cm, £17.50-

£15, 020 7960 4242, www.sbc.org.uk ONLY CONNECT Concluding the Saftican's expensional month with Asian Dub Foundation creating a live soundback to French Film La Havre (31 Morch, 8:30om, £15-

£7 50), and a collaboration between Tortoise and Tom Zé (9 April, Spm. £17.50-£8.50). Bartscan. 020 7638 8891, www.berbicen.org.uk PROTOCOL Dubbed 'Belfast's first real expenmental music and erts multimedia festival, this weekend event

showness the talents of Farness Pita The Herbaliser, Stock, Hausen & Walleman, Lucky Kitcher's Alexandra & Jerso Marria Assonatchell and more. These will also be an exhibition of the design work of Mega's Time Frank, Taylor Deupree. Richard Charter, Reposell's Algorea, Failt's Febler. SND, Chrydooke Retries and Oxfor Gas, Art College, 26-28 April festival pass £20, 0289 079 6333. Protocol@felt.com

PAUL RUTHERFORD BENEFIT LONDON A three day mini-festival to raise money for

trambonist Paul Rutherford who is recovering from (Iness Julie and Keith Tipoett, Toey Oxlex, Paul Hession, Vervan Weston, Hugh Metralie, Phil Stabblins, Trevor Watts, Tany Marsh, Henry Lowther, Paul Shearsmith, Nick Evans, Gail Brand, Alex Magure, Phil Robson and Teopo Hauto-Aho will all be passing the hot. Ninker, 5-7 April, 020 8806 8216, www.theidinker.freeserve.co.uk. STATE OF THE NATION LONDON Two days devoted to contemporary Srinsh music, featuring The Lagrice Statements conference the

works of Birthard Avers, Luke Redford, Bohert Burbea, Joe Cutter, Tarsy Davies, Larry Goves, Innettian Powell, Arlene Sweet, France Trainer and Isn Vine. There will also be performer, composed and technology workshops. South Bank Cretin. 21-22 April weekend pass £10, £20 7960 4242 THREE EVENINGS FESTIVAL OF EXPERIMENTAL MUSIC

winking Music Company's efforts to bring challenging music to Gloucestershire will feature Chris Burn, North Pole Quartet, Pat Thomas, Chris Cundy Viv Comingham and Peter Duseck. Windus venues, 2-18 April, times/prices very, 01242 254856, thinking residentities com-TRIPTYCH EESTIVAL

GLASGOW/EDINBURGH/ABERDEEN Artists include Mouse On Mars, Future Plot AKA Annie Wortel Standam Pastel Fly Pon Am Mork & A. Stade Rev Aver. Hakon Lights Andrew Weatherst.

Hefner, Lee 'Scretch' Perry, Mad Professor, Janvis Cooker & Steve Mackey, James Cliff, Deetsk Max. Keyn Saunderson, Basha Mool, Louis Veda. Geographic Records, spread around vangus venues in Gasslow (25-27 April), Edinbursh (25-27), and Aberdeen (27-29) Booking and info from 0870 International

Festivals Subtilled Art in Technological Times', this exhibition.

of the year, comprises installations, sound works and online commissions, and highlights the state of the art is the digital age. San Francisco Museum of Modern Art until 8 July 11am Sem \$9/\$6/\$5 001 415 357 4000, www.shrioma.org THE MACHINE FOR ENTANGLING

LANDSCAPES For this opening serves of prefermences, musicians

are invited to reflect on the meaning of Tandscape'. as extends and interior space in conjunction with This month the challengs falls to the drowns sound sculotures and purtar works of Rafael Torol. Porto Museum of Contemporary Art of Sevalves.

5 April 10pm 00 351 32 615 6584 sensivesibsensives at MICRO MUTEK 2

CANADA The second in Mutek's mini-senes of experimental and Net Cascone (6 April, and Castes Recolar, Frank Sertschoolder and Dief Sender Montani Fv. Centris, 6-7 April, festival pass \$30, 001 514 847 9272, www.mutek.co.

NEW MUSIC SERIES AT TONIC Oppo adjus. Derek Badey belos curate a month's worth of happenings at New York's pearser

expenimental music sense. Scheduled concerts Loren MazzaCene Consors duo (12 April), Barley and Suse Ibana (14), Saley and Will Games and and a Company Weekend with Sarley Joey Saron. Gosfield, Mark Wastell and John Zore, New York TAKTIOS SWITZERLAND

This year's annual meeting of the Improvisibes in Switzerland will be staged in both Basel and Zuech,

Regioning (5-6 April), Supersition, The Necks and Four in One (6.7), and Bodyleb Mendor Ing and Quartet Nov (7-8) Raset Kaserne and Zusch Rote Fabrik 5-8 April Rom 00 41 1 481 9143 New takting com ULRICHSBERGER KALEIDOPHON

Three clay festions of challenday user and litteray in the Australe Alps. Scaling the heights of musical

freedom will be Morrenburn, Shareform, Mark Wildepare Tro. Retpoternon, Ltd. Steamboar. Switzerland, Auth Too & Ken Windomark, ADN, Trapest, Tobias Delius Quanett, Uhichsberg Jazzanoi et. 27-29 April, 0043 7288 6301.

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Sat 26 NEWCASTLE

Mon 28 SALISBURY



Wednesday 11 April LONDON THE FRIDGE

Thursday 12 April BRISTOL NEW TRINITY CENTRE Friday 13 April

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STER PLANET K



19 Seek (ex-Dream Warriors) 21 Ress Door Score 24 Egil Helicopter host Episode One

ard Langley (Blue Asreplanes)

reel present Fred Frits 24 Chicago Underground Dup 20 Kell Helinanter hant Freisrate Tun-

e



Special Events

BROKEN GROUND TRUBO Maltimedia collaboration between composer Paul

Hancock, peanter Ray Adviss, post Peter Recipove and the Back Boat percussion quartet which disused time in Comwall Wireal Jane, 11-14 April 7:30wn #9/#7 01872 580588

www.negztirespider.com LONDON An installation and Web based project from Flow

Metics - Anna Psys. Torsor Matheson and Edward George (who recost for Chain Reaction as Hallacounter) - based on Michelerstein Antoniosi's film Zebroke Point TheScace@rfVA. Wodeesdays Frides until 6 April 12om-6om, free, 020 7729 9616, www.revo.org

THE CIDE THIS TIME BRISTOL

The launch of the The Fire This Time CD — an audio collage featuring music from Pan Sonic, Aphen Tvin. Orbital and Higher Intelligence Agency that seeks to deconstruct the 'edilois' history of the Gulf War - is an evening of CD playback in a darkered cinema and a screening of Minor Rayle's film, Naces from ing Cube Crems, 19 April, 7:30pm, £3/£2, 0117

907 4190 ONEDOTZEROS

The fifth edition of "the largest decleased digital film work of Floria Substmont: and Designers Regulation Radiohead's 'Bipverts' and a special evening of Jpap and Japanese graphics, short films, music videos and daming problem ICA 27 April 6 May 020 7930 3847, www.onedotoes.com RELOCATING THE SACREO IN

CONTEMPORARY PERFORMANCE PRACTICE As its tortuous name indicates, this is an academic intenor yourneys. In addition to the usual talks and & Deep Space and Geness P-Ornda & Thee

Mayesty, plus performances from the Becket Project and the Saloba Gance Theatre. Preston Galid Hall and Charter Tractor 25,29 \$440 times/proces very 01772 892250. www.udan.ac.uk/business_services/conf/sacred/ sport from

SCHOOL OF SOUND

The fourth annual symposium explaining the use of sound in film TV and multimedia features talks by Carter Russell, Louis Andonssen, Christian Kubeuth. David Toon, Hal Hartley, Machael Gango, Hens Peter Kahn, Bob Last, Nr. Royal, Paul Robertson, Dick Formerine and more. Venous vanues, 4-7 April, 020 7321 3437, spellschediofsound cause

On Stage ALLENKOSONIC

Tony Affen's new proup Brighton TRC (7 April), Landon Jacz Cafe (8) ANTIRAL AS Uperation Afrobact from Fela's favourite

Brooklymtes Glasgow Arches (5 April), Leeds Wardnote (7), Dutrin Ped (B), Galway Cuba (9), Qualin Buttery Ber (11), Manchester Band On The Nell (12), London Juzz Cafe (13, 14), Brighton

te poster hove of electronics on tour in support of

their new Album London The Fridge (11 April). Bristol New Yorky Centre (12), Manchester Music Box (13), Newcastle Scotland Yard (14), Ecktourth Wilce House (15) BROADCAST Yncago synth-pop witrosy from Warp populars

Liverpool Lomes (4 April), Glesgov King Erts (5), Lescester Princess Cheriotte (6), All Terromow's Pames (8), London Shephond's Bush Empire (10) NICK CAVE AND THE BAD SEEDS

on feeble ground. Cublin Discreta (28-29 Andi). Glasgow Barrowlands (1 May), Manchester Academy (2) Leader Rosco Academy (5-6) CURRENT NINETY THREE

of Tibet's fled Landon concerts since 1997, with Astony And The Johnsons, Backworld (6) and Puntelpinge (7) Landon Bloomsbury Theatre, 6-7 April 020 7368 8822 or World Septent 020 8694

MANU DIDANGO AND THE ACOO FUNK BIG BANO soul makessa from the Comercunian giant and Tony Allen, Richard Bona, Claude Decox, Tony

7:30am, £17:50-£8.50, 020 7638 8891 DREAMTIME coett, Jim Dvorsk, Gary Cusson, Nick Evans. Roberto Belistalia and Jun LoBarguo in concert for

Radio 3. London Rad Rose, B April, 8:30pm, £5/£4, 020 7263 7265 Mark F South and this month's collection of gues for ture. Newport TTs (16 April). Registon Concorde 2

(17). Maidstone Union Bar (18), Colchester Arts Centre (19), Narwich Arts Centre (20), Million Keines Waushton Centre (21), Outest Zoding (22), London Mean Fiddler (23), Bernandham Academs 2 (24). Mecclesfeld Ber Cube (25) **FUTURE PILOT AKA** District same from Suishill K Dade and crow Glassow

School Of Art (27 April), Edinburgh Belle Antole (28) KEIN HAINO Three mights of the block-hearted guitar virtuoso. solo, plus sessions with Paul Smith and Bany Guy. and with Marbe Nolan, Dublin Temple Ber. 6,7,10

April, Bpm, prices vary, reshalterroom, set. RICHIE HAWTIN + JOHN ACQUAVIVA + SPEECY I st and messealist leghns from Canada and

Manchestar Acadomy (12), Birmingham NEC (13) HIGH LLAMAS + DOMESTIC 4 popsters. Brighton Pavilion Theatre, 1 April, 7/30pm, 68 507 57 50, 01273 709709 IL VIOLINO CEL CIAVOLO A concert of contemporary Italian music from

London Fisterck Collection, 29 March, 7:30om, £8-\$5,020 7961 6039 PANOIT ULHAS KASHALKAR

Ghassna, London Bhawer Centre, 1 April, 6pm. £13,50,020 7381 3086 KIOGOS + LESSER

tot sensations. Landon 93 Feet

East, 9 April, 020 7247 3293 KREIOLER ang German loopsters, Begitton Korrecis, 2 April, Born, £7/58, 01273 647100

the Windy City, Colchester Arts Centre (B April), Loads TBC (9), Birmingham Medicine Bor (10). BAABA MAAI Senetalese songsmith's acquistic four Cambridge

the art rock stars. Brighton St George's Church (21 April), Leeds City Vanety's Hall (23), Leedon Shapherd's Bush Empare (24), Dublin TBC (28) The Netherlands, London Astonia (11 April) TORTOISE
Post and "Standard" heaves at Camber Sands Mil

Tomontow's Parties (6 April), London Bartacan (with Tom 761 (9), London Shepheet's Bush Forcim (1) May), Dublin Dlympia (2), Manchester Planet K (3) ROKIA TRAORÉ Another in the long line of Makan divas struts her staff London Barbson, 12 April, 7:30pm, £15wolknist Danzet Mooten and purest Robert Keeley. £7.50,020 7636 8891

Amotion (23 April), Norwich Waterfront (24), Million

Keynes Stables (25), Brimingham Insh Centre (26),

Edinburgh Queen's Hell (27), Abendeen Lemon Tree

Wedgewood Rooms (2), Bristol St George's Hall (3).

Ex-Pavement singer with an album to support. Leeds

Cockert (14 April: Glassow ONI) (15). Manchester

MOH (16), London Streetwell's Bush Errore (17)

Post-everything grooves and meandening from Westchester's Adam Pierce Barryngham Fapoer &

n Law s (azz/olassical/World fusion group. Notingham Bornington Theatre (29 March),

Manchester Planet K (26 April), Glasgow School Of

Art (27), Edinburgh Tisp Tech Festival (26), Aberdoon

Trip Tych Festival (29), London LA2 (1 May), Dubbin

Hypnotic Ambient year from Australian the at

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European audiences Manchester Bioterwater Hall

(10 April: Bristol Colidon Hist (11), London Royal

he sangghere colessus returns, London Bartwan

is first duet between two veterans of the British

28 April 7 30am, £30-£14, 020 7638 8891

7.45cm, 020 79670 4242, www.sbc.onj.uk

ANOY SHEPPARO/JOANNA

Brighton Lift (30), Bordond Fleece (20 April)

(28) Bassesstate And H Mart Present th

Sale mane mental of warts by Mussenskin

Poole Arts Centur, 6 April 7 30nm, 614

Stravinsky, Sarvael Barber and George Crumb.

Leedon Spatz (4), Dublin HQ (5)

JOANNA MACGREGO

STEPHEN MALKMUS

Fish, 18 April Bern, £4/£3

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MOMENT BAND

MOUSE ON MARS

April, £10, 020 7314 2900

Festivel Half (12)

MACGREGOR

SONNY ROLLINS

OMARA PORTUONDO

MASAYOSHI URABE + GARY SMITH tropyrelist guitarns, London St Michael's And All Anguis Church, 6 April, Born, £6, 020 7553 3052 DANIEL WANG w York cisco devoté shakes his groove thing

on the decks and on the theremin London Cardo (31 March), London Ros Rooms (1 April), London Social (5), Glasgow Sub Club (7) TONY WREN/HOWARD BILEY/LARRY STARRING/MARK SANOFRS

Second concert from Improv Yapengroup'. London Writex, 30 April, 9pm, 020 7254 6516 cago's Assthetics label presents post-rock from TOM ZÉ enck Brazilian expensentalist performs a rare

concert with Tortoise London Barbicon, 9 April. Born, 617 50-68 50, 020 7638 8891 JOHN ZORN + SATLAH First ever UK solo sig from Zoro and Tracis:

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des special guests Pee Wee Ellis (James Brown's legendary r nisver), Buens Vista's Ibrahim Ferrer and Dee Naaty.

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tabelmates, releborance a new metricum by RRC Radio's Jazz Dn 3. London Cargo, 2 April, £15,020 7739 3440

Club Spaces ALL ANGELS

Chawack's reversed leserty matts, with Stone Berestord and Rozer Turner, Aleksander Kolkowski and Martine Attenburger and Mark Wastell London St Michael and All Angels church, 4 April, 8pm-10cm, £5/£4, 020 8348 9595

AMMO CITY Fat beats in East London at this right associated with the Internet broadcast station, with David Holmes, Mekon, Jools Butterfield and Affie. London Cargo, 12 April, 7:30pm-1 sm, £7/£5,020 7739

BAGGAGE RECLAIM Improvi electronica with tive Bats, The Enginal Seringness Transmissions Of Not Lean and Richard Sanderson London 12 Sar Club, 29 April, Spm. E6/E3 020 7916 6989 BREAKIN' BREAD HigHop, funk and more with Yorks, James Lebens,

Go. Rob Life, Skeg, Turket and breekdancing from Force 1D and Rom To Back Landon Plus. 21 April 9cm-3em, £5/£3, 07867 547008 DISCITT Highop weekly featuring DJ Vadira, Portishead's Andy Smith and Sahira Delleman on retation.

London Doestar Tuesdays, 9pm-2:30am, free, 020 CITIE AAV Audio-visual sensorum, with Depth Charge, Sunshine Valley Dance Band, Breakneck, Paul Blackwood, Reality Check, Addictive TV, Creeteel, DJ Doverfall, Sottle and The Undercurrent Art Project. Landon Tummills, 12 April, 9pm, £8, 020 7250

3409, www.clubaandv.co.uk соновн Sohman Brothers' schoophronic Improvinight, with Viv Deeps Coveretary and But Tromps and Archibald (9 April), John Jasnoch and Neil Carver,

Vancuant down 'n' bass

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Deeps Duboutsey and Romanid Wadych (2/3), and Lol Coybill and Marahagenesis (20), London

Responsion Contro Mondays, Sprp. 64/63. 01932 571323 THE CONDITION OF MUZAK Monthly evening of contemporary electronics and

visuals in a converted Victorian tarket, with Sponserbox Tench, Dancon1, Tenns and Disse London Public Life, 21 April, 7/30pm, free, 020 7836 4257

Live expendental sounds, featuring Fucks***k. Note Cafe, 27 April, 8pm-midnight, E3, 0141 553

1678 www.commune.fmaneous.co.uk FARLY DDDRS orthly night in honour of the three Ds. disco.

downtempo and dub. London Betsey Totwood, 7 April, 7pm-11pm, free, 020 7253 4285

bert right rescues minimal soundscapes from the treaties, with Ti Dukokos, Coz & Ion and Mark. Stream, Edinburgh Cofe Royal, 29 April, 6pmmidnight, £3, D131 447 4965

Missbeat and bootslop from the Shape collective of Mod Reinhardt, Rita Ray, Naky Lucas and Mickey Smith London Bazement, Wednesdays, 7pmmidnett, bezr2tsare9aci.com DMESTYLE

Deep bleep Latin funk sonce guitar House hee' from DJ 10-4 and quests Ewe (5 April, Alix Walker (12) and Tory Wot: (29) Manchester Bar Centro. Thursdays, Gen-midnight, Nov. 0161 835 2863 FLIM FLAM ew Improviserue in Stoke Newington, with Tony Saver John Educate and Mady Constant and United

(18 April), and Hessien/Wilkinson/Fell and Hotel Full Of Cops (25), London Ryan's Bar, last two Wednesdays of the month, 8:30pm, £5/£3, 020 8809 6891 FREE RADICALS Monthly Improv space, with Tony Wren. Dren

Marshall Morrie Mottos Alan Teminses and Reger Turner in vanous combinations, London Red Rose base2terrelFool com

HAYWIRE SESSIONS Rysics, stratches and loadown lecture, with Andrew Weetherell, Richard Sen, Jon Reveolds and Mett Center (6 April), and Weathers | and the Dago Ducks (D.) Graphoecus, Mr Greedy DJ Doubles and Smirrosat London 93 Feet East, forthamby Endays. 9om-3am, £8/£7, 020 7377 6060.

www.howers.co.uk HUBBLE BUBBLE tel beats and trance sounds from Momo, Dolarti and DJ Nelson Dilation, London Union Chapel, 8

April, 7pm-midright, £6, D795 116 76 54 Loss murchasses from secure and with Autobar(2000) Sourbonese Quidk, Nish, Duadeomo, Clowd

Formation, Lambers and DJ Maket London Sprz, 26 April, 8pm, £3, 020 7392 9032 THE KLINKER Interes with John Fry (12 April), Jock Scott, Ashleigh

Marsh, Charles Hayward and John Edwards (19), Zolon Duphble and Set Schaft Dichestra (26), and Section Eleven and Sibyl Madrigal and Ales Ward (27). London Kiroker Trunslaws, 020 8806 8216. www.thekimber.freeserve.co.uk KDSMISCHE

Krautock tomfoders, with Kreidler, Lali Pump and Barbaro Montenstein (29 March), and Austring. NingKlanz, Leon, Horton Arpiter, Jim Backhaus and Neut on film (19 April) London 93FeetEast. monthly, Sprn-2pm, £8/£7, 020 7247 3293

MICRO SUPERSTARZ BodenstandigZK, Psilodumputer, Di Corl. Droitboiler, D.) Revende, The Dead Guys, London Spitz, 13 April, Rpm-1am, £5, 020 7392 9032 MOVING SHADOW rum in bass label's own might with EZ Rollers. Dom & Roland, Technical Itch, DJ Quantum, DJ

Skinny, DJ Flow, As II, Mex, Tipster and Mackmellow D. Brighten Concorde 2, 12 April, 9pm-3am, £7 Dynamite Ska, rocksteady, reggae, dub, funk and soul from Jamaica courtesy of the Soul Jazz Records massive. London Sazement, 27 April, Tpm-midright,

New expects magniful right from the Matter label. featurnst Rasar, Visio, Aprily Fosser and Nick Lascombe, London Herball, 3 April, 9pm-2am, free,

PTO Halem Sev-inspired night with Robert Pound. Mattias Kreen and Concrete Flip Floos London SMERSH, 27 April, 7pm, mortyn-silfeel oo uk

ROTATIONS Recordings might of live electronics, with Ministelic (ska Telefunker), Magic City Modified To Dechestre, Disco Operating System and Pandro Maschester Britons Buserbas Hotel 31 March 7:30pm-11pm, £2, 0161 881 5565

SONIC MODK EXPERIMENT A celebration of consumption, with A Guy Called Gerald, Max lundra, PP Ray Disastronaut, Kirsten Revoolds Keepin Hebden, Sean McLuskey, Haloy Butter, Emergency Girl, Sophie Woolley, Mat Fraser The Changel 6 and Botob Sex Power London ICA 6 April 7cm-1am, £10/£8, £20 7930 3641

SPEED TRIBE Afrekeinet spiedbombed from Kodyo Exhus. Kode9, Jack Soulform, Dirty Sanchez and Spice Lee, sed a screening of John Akomkah's film. The Last Angel D/ History, London ICA, 30 March, Tom-1am, £8-£6, 020 7787 5247, www.hyperbub.com

Electronica party in the Emerald Isle, featuring Plaid. Toinse, Alan&Dennis and the Chillage loots, Dubbin

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Epiphanies

Having breathlessly chased after Robert Wyatt, Damon Krukowski explains how his hero's example now helps his music to grow older with grace



I think I officially crossed the boundary into obsessive fundom when I chased Robert Wort's wife Alfreda Benze down the street This was in 1991, and my partner Nacrai and I had been integral to Wyatt's 1974 record Rock Bottom in an endless loop - it was the only album that spoke to the simultaneous gref and joy we felt from music at the time. Robert Wyatt's voice entered my consciousness then in a way that made me feel I was bearing it. internally, as if it would sound furry were I to hear it simply tape recorded. I had already been listering obsessively to his domining for a few years, and similarly as it were from the words acle of the lot: Soft Mechine 2, 2, and Third; plus, a live bootleg I had found while on tour in Holland, Soft Machine Turns On (since released officially as Live At The Peradisch, had changed the way I saw the drums in front of me each day What I heard initially in Robert Westr's drummend as somilar in more ways to what I beauti later in his melodies: a phissing that flexes the boundaries of the ber without abandoning it. He is the "free-est" drummer in rock. because he finds freedom within its sample constraints. Like the most jazz musicions I know he admires. Robert West stretches and contracts time seemingly at will - and that, to my ears. communicates freedom more powerfully then even the wildest

No workler, then, that Robert Wyatt has such a strong commitment to leftist politics, freedom, in music as in society, is a glonous aff that should be shared by all. His generously faels has playing, his politics and, as I have since learned, his dealings with generated by meeting Robert and Affie - yay -- is one we don't chassius facs. The incident when I chassil Alfo vious the street took place in London, outside the offices of the Rough Trade label, to which our former gloup Galaxie 500 had been signed

West was also snotyed with the label at the time, and Naomi and landting and everything and make it beautiful. His and Affa's I had arrived for a meeting just after Allie had left hers. No approx was her retreating form nogated cut, than I raced out of the building after her I didn't think first what I would say, and when I reached har I discovered I hadn't anothing better to offer than, "Are you Affie? I'm a huge fan of yours and Robert's!" - this delinered out of breath from my chase, no less. Her started look brought me back to fan reality: the situation I had created for her

was undoubtedly not a delightful one. I retreated hastily. Years later Naoms and I would meet both Affin and Robert under better circumstances, though my heart was beating no less fast than during that encounter on the street. We had become labelmates once more, at Ryladisc UK (not a coincidence, espectly, since our music had each found a home these largely through the efforts of Andy Childs, who had previously worked at Rough Tracie). Itums that keep it surprising every time I hear it. But this time the folks at Rylo, knowing my obsession, deliberately arranged for me and Naomi to show up at the office just as Robert was taking a break from a round of press interviews. He and Affis invited us to sit with them while they are their lacken takes way lunch, and they were so discours, furgy and

warm - just the way I had imagined - that I once again had the strange sensation of experiencing the encounter as if it were a happy internal memory rather than an event in the external world. Later Nagmi and I even tried to write a sone about the experience, but it came out an awful maudin mess. The feeling soom to be able to translate successfully into a tune. We seem doorned to write songs only about much clarker emotions. Robert, on the other hand, has the facility to sind about

brics can be deprotively mundane, describing a top to Soam or the life cycle of a salmon, set they can contain the deem of all feelings at once, like they say white contains all colours. The operatess of their lynos is not the blank generation's emotiness; it's a fullness of feeling expressed through details. Robert Wort:

may be the Cheidhoy of pap music. He may also be our falle Holidey No one else in Friden landuage pop incorporates the expressiveness of jazz like Robert Wyatt. He says a line as if it were unfolding before him, a landscape just coming into view the surprise he generates in his melodies, and in his phrasing of easting melodies, is something you can never get used to, I know Rock Bottom by heart, but that doesn't eliminate the jump it always has on me, the unexpected rhythmic and melodic

in my first age in music, Robert Wyst; taught me to look at my drum kit as an instrument rather than just something to hit; in my second are, he showed me what it might be to sing a meaningful turbs; and I bone to learn from his exemple how to have a third age in music. Recouse Robert Worth of all mok musicians, seems to know how to live with knowledge, and how to use it to improve his music. His latest album, 1997's Shleep, made a lot of people wake up and take notice, but they have all been great Uncompromised, and uncompromisingly lowly Damon & Modesi begin a UK tour in Max with Ghost/White Heaven sustants! Kunhara, marking the release of their album Damon & Naomi With Ghost. Their publishing imprint Exact Change has aust published Give My Regards to Eighth Street. The Collected

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